# THE IMPACT OF WESTERN THOUGHT ON BHARATI

*Dr. V. SACHITHANANDAN*
*Reader in English*
*Madurai University*

**ANNAMALAI UNIVERSITY**
ANNAMALAINAGAR
TAMILNADU
1970

THE IMPACT OF
WESTERN THOUGHT ON BHARATI

Annamalai University Publication
Annamalainagar, Tamilnadu
First Edition: September 1970

Printed at
Sivakami Printers, Annamalainagar

# MADURAI UNIVERSITY

T. P. Meenakshisundaran
*Vice-Chancellor*

University Building
Madurai - 2
9-3-70

While I was in the Annamalai University, thanks to the progressive and farsighted Vice-Chancellors like Thiru T. M. Narayanaswami Pillai, Thiru Subramania Nadar and Dr. C. P. Ramaswamy Iyer, I was encouraged to carry on new experiments through various projects in literature and language. The Advanced Centre for Linguistics was thus born. Various theses came to be written on Tamil literature and Tamil language in a systematic way so as to make it possible in the future an elaborate study of the History of Tamil Language and the History of Tamil Literature. Dr. C. P. Ramaswamy Iyer was anxious that the new developments of Linguistics should be emphasised in the University by introducing a course in spoken English.

When I had been to the United States of America, professors there emphasised the need for research scholars in English producing comparative studies of English and Indian literary authors. When this was brought to the notice of Thiru T. M. Narayanaswami Pillai, he wanted me to take up such a project. Thanks to the recommendation of the then Professor of English, my good friend Thiru Duraiswami Iyer, Thiru V. Sachithanandan of the English department and others registered under me for doing research in such a comparative study of English and Tamil authors. Bharati, our national poet who sang his inspiring verses in Tamil, came to our mind because he was the father of twentieth century Tamil literature and also because it was admitted that he was inspired by Western writers. Therefore Thiru Sachithanandan took up the study of 'The Impact of Western Thought on Bharati'.

It is true that at the end of the nineteenth century and at the end of the twentieth century, India presented a picture of confusion of various conflicting cultures; but it is the greatness of poets and literary authors to make these cultures their own and to produce literature of permanent value where there is no confusion, but a happy and productive intermingling of cultures which almost become the personality of the writer. This is clearly seen in the writings of Bharati. Thiru Sachithanandan has tried to establish this thesis by a detailed study of Bharati on the one hand and Keats, Shelley, Byron, Carlyle, Shakespeare, Wordsworth, and Tennyson on the other. Walt Whitman of the U. S. A. did also influence Bharati and a beginning is made in one of the chapters in this book, though this is studied in an elaborate way in the thesis which Thiru Sachithanandan had submitted successfully for his Ph. D., thanks to the inspiration given by Dr. C. P. Ramaswamy Iyer. Bharati's free verse, his essays and his fiction are also studied in detail so as to bring out the various influences which moulded him. Bharati was a politician and the influence of French thought is explained in another chapter. Bharati had also written in English and this cannot be omitted in a study like this. He was influenced not only by the great English poets. He was equally at home in Dante, Mazzini and others and this kind of influence is also studied. The result is that Bharati is revealed here as the poet of humanity believing in the one world idea and in the unity of the human race.

The Annamalai University is to be congratulated on having brought out this thesis in book form.

*T. P. Meenakshisundaran*

# Preface

Like men, even writings pass through the vicissitudes of fortune. 'The Impact of Western Thought on Bharati', the first academic exercise in a comparative study of the great Tamil writer and his contact with Western literature, was accepted for the M. Litt. degree of the Annamalai University as early as 1960. Since that date when the thesis became 'respectable', I made many an attempt to get it published. Institutions, including a university in a neighbouring country and publishing houses willingly came forward to print it for publication. But misfortunes like a political crisis (as in the case of the foreign university) and priority in printing (always decided by the 'value' of the printed work in the market) delayed the publication of the thesis so long that I began to suspect that there must have been a curse on the work and that nothing but divine intervention could save it. But the unhappy spell was atlast broken by the Annamalai University which has now brought out the thesis in book form. While the thesis was in the press, it had to pass through a minor crisis created by the unbounded enthusiasm of the printer who wanted to see it through the press before the scheduled date. Hence, the addition of an 'Errata' list.

Parts of the thesis have already appeared in *Tamil Culture*, *Essays on Bharati* (the Silver Jubilee publication of the Calcutta Tamil Sangham), *Literary Criterion* and *Journal of the Annamalai University*.

I am very grateful to Dr. T. P. Meenakshisundaranar, Vice-Chancellor of the Madurai University for his kind foreword to the book. But for his encouragement and inspiration I could

never have ventured to do research in Comparative literature. It might be of interest to scholars and academicians that the UGC Seminar on Post-Graduate Teaching of English held under the auspices of the Madurai University last month has recommended the introduction of Comparative literature as a subject of study at the M. A. level.

I am thankful to the authorities of the Annamalai University for having printed the thesis.

*V. Sachithanandan*

Department of English
Madurai University
Madurai - 2

10—6—70

# CONTENTS

Introduction — 1
Bharati and Keats — 5
Bharati and Shelley — 43
Bharati and Walt Whitman — 64
Bharati's Free Verse — 91
Bharati and Shakespeare — 101
Bharati and Byron — 109
Bharati and Wordsworth — 118
Bharati and Tennyson — 125
Bharati and French Thought — 130
Bharati as an Essayist — 138
Bharati's Fiction — 148
Bharati's English Works — 157
Afterthoughts — 162
Conclusion — 171
Notes — 175
Bibliography — 207

CHAPTER I

# INTRODUCTION

**The Impact of Western Thought on Bharati** is a study in comparative literature which seeks to investigate, as the title indicates, how receptive and vulnerable has been the great protagonist of the Tamil Renaissance to his contact with new ideas from the West. Brought up as a subject of British India for more than two decades he took refuge in Pondicheri, the then capital of French India, as a political exile and spent there the best part of his intellectual life. Thus Bharati had the unique opportunity of becoming acquainted with the two main streams of Western culture and his writings show how profitable the contact was. Macaulay once thoughtlessly asserted the superiority of a choice shelf of Western literary and scientific books to whole collections of Oriental works[1]. It was the hasty verdict of an intellectual snob who took pride in his ignorance of Indian studies. Bharati's works constitute an effective and strong refutation of the malignant thesis of Macaulay and he has shown that the two living traditions, though representing two different cultures, are a complement to each other.

During the first decades of the present century when Bharati lived, Indian culture was no longer a tide, but a confusion of cross-currents. The Indian intellectual[2] had been so much

taken up with Western ways and ideas that he developed a painful feeling that he had been uprooted from his soil and that he had lost touch with India and Indian culture – in short "out of place everywhere and at home nowhere". A thoroughly English education was responsible for the spiritual alienation of the educated in India and it was because of this danger that Bharati protested against joining an English school where "they teach you all the sciences, but the art of living escapes them for ever... They know not the old glories of India. They heed not the present degradation. My heart hurts and burns when I think of the English school"[3]. The dilemma of the Indian intellectual did not bother Bharati who, by reason of his extreme mental receptivity, could easily absorb and assimilate the two currents of world thought, Western and Eastern[4]. Whatever might be the defects of the Western type of education in India, it brought intelligent men like Bharati into contact with democratic ideas and with the works of Shakespeare, Milton, Keats, Shelley, Byron, Carlyle, Emerson, Whitman, Dante, Mazzini, Montaigne, Hugo and others who are cited in Bharati's works.

The present investigation does not limit itself to a single approach because "facts cannot be exhibited without comment, and comment involves the generality of the mind"[5]. Parallels of reference from the works of Bharati and his sources have been given. A complex approach, it gives a more flexible and more stimulating standard of judgment, however making allowance for a certain amount of prejudice which cannot be avoided. Profuse quotations and elaborate discussions have been necessitated by a genuine anxiety to convince those who may not be well acquainted with both Tamil literature and Western literature. References to Western writers cited in the works of Bharati will be found at the beginning of a chapter, followed by examples of striking similarities chosen from the original and its source. Passages suspected to have been influenced by Western thought

have also been included though convincing proofs may not always be available.

In a marginal interpolation to 'Of the Education of Boys' Montaigne makes the following comment on two types of borrowing: "... the philosopher Chrysippus mixed into his books, not passages merely, but entire works of other authors, and in one of them the *Medea* of Euripedes; and Apollodorus said that, if you cut out of them all the foreign matter, there would remain only the blank sheets. Epicurus, on the otherhand, in three hundred volumes that he left behind him, did not insert a single quotation from another"[6]. Bharati does not belong to either class! Like the works of Keats, his writings are full of echoes and reminiscences of the world literature of the past which are always permitted to genius because "genius cannot help turning whatever it takes into something new of its own"[7]. Bharati was a "chartered borrower" who had the privilege of drawing his inspiration as he pleased from Nature or from letters. It should be clearly understood that all great poets exercise their sacred right of borrowing. Shelley rightly remarks: "One great poet is a masterpiece of nature which another not only ought to study but must study"[8].

Originality and plagiarism are obsolete terms to-day. A distinguished living critic quoting T. S. Eliot that "a good poet is more likely to steal than to imitate" writes: "... any serious study of literature ... shows that the real difference between the original and the imitative poet is simply that the former is more profoundly imitative"[9]. Any poem that is written to-day is heavily indebted to other poems that have gone before it. The writer "must develop or procure the consciousness of the past and ... he should continue to develop this consciousness through out his career"[10]. This consciousness is seen to a great extent in Bharati.

The ideas which a great writer borrows are both conscious and unconscious and passing through his mind, they take on the peculiar colour of his personality and become his own. When the author of *Manfred* was accused of having committed plagiarism at the expense of Goethe's *Faust*, Goethe himself came to the defence of Byron with the words: "Nothing of the kind; some of the ideas may have been appropriated but all has passed through the mind of Byron and going through that process has become new"[11]. It is the duty of the critic to trace unconscious influences in the works of a writer. In this connection it is interesting to note what Matthew Arnold wrote to John Duke Coleridge when he drew Arnold's attention to many unconscious echoes of Tennyson in *Sohrab and Rustum:* "Tennyson is another thing; but one has him so in one's head, one cannot help imitating him sometimes; but except in the last two lines I thought I had kept him out of *Sohrab and Rustum*. Mark any other place you notice, for I should wish to alter such"[12]. Arnold's opinion of Tennyson is irrelevant to our discussion. But his statement on Tennyson's influence is sufficient justification for the attempt that has been made in this thesis to trace unconscious influences in the works of Bharati.

CHAPTER II

## BHARATI AND KEATS

A comparative study of the sensuous element in the poetry of Keats and Bharati reveals certain points of contact between the two poets. Keats is a master of sensuous epithets! Bharati has an exquisite sense for lucent language. Many of the finest poems of the two poets are highly sensuous records of their finer feelings. In his penetrating study of Keats, Prof. Garrod cites Coleridge and Keats as the most purely sensuous of English poets. Only in their poetry all five senses "operate everywhere"[1]. The sensuousness of Bharati is of as high an order as that of Keats and there is ample evidence in his poetry of his full use of the five senses. A detailed discussion will bring out the close affinity between the two poets in their use of sensuous epithets.

The New English Dictionary defines an epithet as "an adjective indicating some quality or attribute which the speaker or writer regards as characteristic of the person or thing described". It follows that the poet's choice falls on those epithets which can describe with precision and clarity the quality of the person or thing that comes under poetic observation. "Many epithets are revelations, revelations made by imagination to educated sensibility, and at first, it may be, surprising or starting to it"[2]. By his imaginative selection the poet should prove that

his choice of epithet is not the result of idiosyncrasy but something that shows his natural genius.

The epithets of Keats show an individuality and range seldom come across in the works of such poets as Spenser, Shelley, Tennyson and Swinburne. The very diction and thought belong to Keats and Keats alone. We may have come across the words in other poets. But the peculiar art of Keats has transformed them and made them his own.

D. W. Rannie in his monograph 'Keats's Epithets' gives six classes of the poet's epithets which may be conveniently divided into two groups. The first group consists of epithets ending in-*ed*, epithets ending in *y* and compound or hyphenated epithets. The second group is more important for our discussion. It comprises neological or quasi – neological epithets, the favourite epithets of Keats and epithets used figuratively. Keats is very fond of coining adjectives and his neological tendency has produced adjectives of unequal merit, some of them bordering on poetic slang and others highly fanciful or imaginative.

Among the favourite epithets of Keats are *gold, sweet*, *honey* and *cold*. Surprisingly enough they are the favourite epithets of Bharati also. They occur several times in the works of the two poets :

| | |
|---|---|
| **Gold.** | *பொன் - கனகம், தங்கம்* |
| Golden sands | பொன்னுடல் |
| feathery gold of evening | பொன்மையில் ஒத்திடுமாதர் |
| realms of gold | பொன்னொளிர் பாரத நாடு |
| golden pen | பசும்பொற்சுடர் |
| golden wings | பொன்னிகர்த்தேவர்கள் |
| sober gold | பொன்னாடு |

| | |
|---|---|
| lavish gold (of birds) | கனகநாடு |
| golden honeycomb | பொன்னுயர் நாடு |
| gold fount | கனகமாளிகை |
| gold rock | பொன்னுல்கோயில் |
| gold sands | பொற்கழல் (கணபதி) |
| golden pits (of flowers) | பத்துமாற்றுப்பொன்மேனி |
| golden fish | பொன்னிலும் திருமகள் இருப்பாள் |
| mealy gold | பொன்செய்பேரொளித்திரள் |
| vein of gold | பொன்னொளி மாடங்கள் |
| cover lids gold-tinted | பொன்னும் நிறைந்த |
| gold dome | பொன்னையொத்ததோர் வண்ணம் |
| golden moss | பொன்னுருக்கன்னிகை |
| gold hopes | பொற்கைகள் |
| gold breath | தெய்வமருந்துடை பொற்குடம் |
| gold sand | பொன்னவிர் மேனி |
| morning gold | பொன்னிறப் பெண்கள் |
| golden clime | பொற்கலசங்கள் |
| hope came gold around us | பொன்னிறப்பாஞ்சாலி |
| golden glows | தங்கமழை பொழிந்தாங்கு |
| hue-golden swoons | பொன்னுடை மார்பகத்தார் |
| gold-green zenith | பொற்கொடி மாதர் |
| golden song | செழும்பொன் காய்ச்சிவிட்ட ஓடைகள் |
| golden store | தங்கத்தீவுகள் |
| golden pines | தங்கத்தோணிகள் |
| golden hair | பொற்கரை |
| golden breed | தங்கத் திமிங்கலம் |
| golden hour | செம்பொன் எழில் |

| | |
|---|---|
| golden histories | பொன்மாளிகை |
| golden clouds | தங்கமுருக்கி |
| glowing gold | பொன்போற்குரல் |
| halls of gold | பொன் நிகர்த்தகுரல் |
| golden bow | பொன்னங்குழல் |
| golden lyre | பொன்னே |
| golden-prescenced sun | |
| golden star | |
| golden hair | |
| golden fire | |

| **Sweet** | **இன்பம்** |
|---|---|
| sweet-buds | உலகின்பக்கேணி |
| sweet...my thoughts | இன்னிசை இன்பக்கடல் |
| flowers sweet | இன்பச் சுதந்திரம் |
| sweet – desolation | இன்ப விளக்கு |
| faintness sweet | இன்பமுள்ள பொய்கை (சக்தி) |
| sweetest of all songs | கோடிவகை இன்பம் |
| sweet hope | இன்ப வீடு |
| her half-retiring sweets | இன்ப வாழ்வே |
| sweet utterance | கொள்ளை இன்பம் |
| sweet kisses | இன்பமே வடிவாகி |
| whitely sweet (feet) | இன்பப் பொழில் |
| sweet to me the freshening sluice | விழிக்கின்பம் |
| sweet paining | இன்பவாடை |
| sweet and sweeter | இன்பவெள்ளம் |
| O'er-sweetened soul | இன்பத்தண்ணமுது |

| | |
|---|---|
| sweet music | வேங்குழல் இன்பம் |
| | பெண்மை இனிது |
| sweet as a muskrose | ஆவியில் இனியவள் |
| sweet dewy blossom | இன்பவொளித்திரள் (இரவி) |
| voices sweet | இன்புறும் சோதி |
| basil sweet | நல்லின்பக்கரு |
| garlands of sweet life | எண்ணிலா இன்பம் |
| sweet with dews | இவ்வுலகம் இனிது |
| melodies sweet | ஒளியே நீ இனிமை |
| incense sweet | மாதர்தம் இன்பம் |
| sweet sounds | இன்பவலத்திணே |
| relish sweet | இன்பத்தீ |
| sweet home | இன்பக்களியேற |
| | இன்பக்கனவு |
| | இன்பச்சுரம், மோதுமின்பமே |
| | குயில்களின் இன்குரல் |

**Epithets expressing sweetness**

| | |
|---|---|
| **honey** { manna, ambrosia, nectar } | தேன் (அமுது) |
| words of honey | கன்னலும் தேனும் கனியும் |
| Hybla's honied roses | தேன்சொரி மாமலர் |
| choice honey | தேனர்மொழிக்கிள்ளாய் |
| honey cells | இன்பத்தேன் |
| manna dew | தேமதுரத்தமிழோசை |
| honey-feel of bliss | சொல்லினத் தேனிற்குழைத்து |
| nectar's clouds | சுவையுறுதேனே |
| honeycombs of green | தேனெனப்பொழிந்தீர் |

| | |
|---|---|
| nectar wine | மதுரத்தேமொழி |
| heaven ambrosial | தேனிசைகள் |
| honied tongue | தேன்கடல் |
| honied wings | தெள்ளியதேன் |
| breathe ambrosia | தேன்மடை |
| nectarous dew | மதுரத்தேமொழி |
| bubbling honey | இளந்தேனிலவு |
| honeyless days | தேனுன்ணுவாய் |
| honey'd middle of then night | தேம்பாகுமதுரம் |
| honey wild | செழுந்தேன் |
| honey indolence | தேனுன உயிர் |
| | மனம்தேன் |
| | அறிவு தேன் |
| | தேனில் இனியகுரல் |
| | தேன்வாரி |
| | தேனுக்கி |
| | புதுத்தேனைக்கொண்டு |
| | தேமொழியே, தேனை மறந்திருக்கும் வண்டு, தேனிலினியாள், கற்பனைத் தேனிதழாள், ஆடிவரும் தேன், பானைத்தேன், தேனொத்த பண்டங்கள், மலையிடைத்தேன் |

## Cold (Coo!) தண் (குளுமை, சீதம்)

| | |
|---|---|
| to keep roots cool | தண்சுனைகள் |
| ripples cool themselves | தண்முகம் |
| cold spring | சீதமணி |
| cool leaves | தண்ணமுது |
| cold thrill (marble) | குளிர்புனற்சுனை |

| | |
|---|---|
| cold beneath his cold feet | குளிர்ந்த முகம் |
| cooler their checks | தண்ணமுதம் |
| cold, o coid (limbs) | தண்ணென்றிருந்தது |
| forest cooler than wonders | தண்ணறுஞ் சாந்தங்கள் |
| cold snails | தண்ணருள் |
| cold dews | தண்மதியம் |
| tears cold | சீதக்குவளை |
| cool parsley | அங்கங்குளிர்ந்திட வாழ்த்தி |
| cold serpent-pipe | |
| Cold Pastoral | |
| cool-rooted | |
| coolness to the eye | |
| cold as a bubbling well | |
| cood-budded | |
| green vallies cold | |

These epithets common to the two poets, though often used, do not sound monotonous because they express different shades of meaning. It may be noted that epithets expressive of sweetness are more abundantly used by Bharati than by Keats. It is because many of the finest lyrics of the Tamil poet like the songs on Kannamma and *Kuyil Pattu* are steeped in *Srngara rasa* or erotic sentiment.

Paradoxical epithets are rare in Keats. But where they occur, they are striking and impressive. Such is the famous epithet "aching pleasure" which occurs in the *Ode on Melancholy*. Corresponding epithets in Bharati are "Inba Churam", "Inbat Thī" and "Anar Chuvai". To Rannie the expression "sweet-shaped lightnings" (*Hyperion*, i, 276) sounds paradoxical because "sweetness is a quality one would hardly attribute to the most harmless summer lightning". Not so to Bharati who uses such

expressions as "minnar chuvai" and "minpōl vārthai" with familiarity and ease. What is the explanation for the poet's love of paradox? Either the poet discovers good in things apparently harmful or as the yo thful Shakespeare sings with a mischievous twinkle in his eyes:

> Lovers and madmen have such seething brains,
> Such shaping fantasies, that apprehend
> More than cool reason ever comprehends.
> The lunatic, the lover, and the poet,
> Are of imagination all compact[3]...

Metonymical or transferred epithets form the largest class of epithets used by Keats. Notable is his use of "golden sounds" and "golden melody". The word "gold" takes on a splendid sense in "Gold Hyperion" and also in the following passage

> ... a shine of hope
> Came gold around me...[4]

Bharati uses such expressions as "Ponpōl kural" and "Ponnang kuzhal"

Describing the sweet voice of Lamia, the serpent-woman, Keats writes:

> ... the words she spake
> Came, as through bubbling honey...[5]

To Bharati

> செந்தமிழ் நாடென்னும் போதினிலே - இன்பத்
> தேன்வந்து பாயுது காதினிலே.

These examples prove beyond doubt the identity of interest between the two poets in the use of epithets of a sensuous kind.

Many critics have paid unstinted tributes to Keats's keen sense of colour. Amy Lowell describes his colour sense as unim-

peachable and calls him "the first of the colour writers, certainly no one before his time was so impressed by pure colour as he was"[6]. "Diamond gleams, and golden glows of amber"[7] is a fine instance. Another is the well-known passage from *The Eve of St. Agnes* describing the high casement as

"... diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep-damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A shielded scutcheon blush'd with blood of
queens and kings.

Bharati has an equally keen sense of colour. There is a dazzling description of the rich presents which petty kings and chieftains brought to the Pandavas:

ஆணிப் பொற்கல சங்களும் – ரவி
யன்ன நல்வயிரத்தின் மகுடங்களும்
மாணிக்க குவியல்களும் – பச்சை
மரகதத்திரளும் நன்முத்துக்களும்
பூணிட்ட திருமணிதாம் – பல
புதுப்புது வகைகளிற் பொலிவனவும்
காணிக்கை யாக்கொணர்ந்தார்.[8]

It is noticeable that the two descriptions are richly decorated with adjectives and nouns which are also verbally delightful.

Rannie notes that Keats "likes white and blue; but he prefers silver and gold and sapphire and diamond". Bharati likes red, black and white and he is fond of gold, pearl and dia-

mond. He often gives us kaleidoscopic pictures as in

சிப்பியும் பவளங்களும் – ஒளி
திரண்டவெண் சங்கத்தின் குவியல்களும்
ஒப்பில் வைடூரியமும்[9]

and also in

நிழல்நிறப் பரிபலவும் – செந்
நிறத்தன பலவும்வெண் ணிறம்பலவும்
தழல்நிறம் மேகநிறம் – விண்ணில்
சாரும் இந்திரவில்லை நேரும்நிறம்
அழகிய கிளிவயிற்றின் – வண்ணம்
ஆர்ந்தன வாய்ப்பனி சேர்ந்தனவாய்.[10]

The passion of Keats and Bharati for things golden is well revealed in two passages strikingly similar. They are brilliant descriptions of the sun setting amidst clouds:

... before the crystal heavens darken,
I watch and dote upon the silver lakes
Pictur'd in western cloudiness, that takes
The semblance of gold rocks and bright gold sands,
Islands, and creeks, and amber-fretted strands
With horses prancing O'er them, palaces
And towers of amethyst ...[11]

பார், சுடர்ப்பரிதியைச் சூழவே படர்முகில்
எத்தனை தீப்பட்டெரிவன. ஓகோ.
... ... ... ... ... ...
எத்தனை வடிவம்! எத்தனை கலவை!
தீயின்குழம்புகள்! — செழும்பொன்காய்ச்சி
விட்ட ஓடைகள் — வெம்மை தோன்றுமே
எரிந்திடுந் தங்கத்தீவுகள்! — பாரடீ!

... ... ... ... ... ...
நீலப் பொய்கையின் மிதந்திடுந் தங்கத்
தோணிகள் சுடரொளிப் பொற்கரையிட்ட
கருஞ்சிகரங்கள்! .........[12]

David Masson draws our attention to the universality of Keats's sensuousness[13]. His sensuous imagery covers all senses and is never partial to any sense. However, in Keats epithets of touch and taste are found in larger numbers than those of other senses. Characteristic examples of epithets of touch are "cool-rooted", "Warmed jewels", "chilliest bubbles", "Spongy sod", "dewy luxury" and "clammy dew". The finest example of epithets of taste is from *The Eve of St. Agnes:*

... a heap
Of candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrops, tinct with cinnamon;
Manna and dates, in argosy transferr'd
From Fez; and spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.

According to W. J. Bate[14] between *Hyperion* and The Eve of St. Agnes Keats uses epithets appealing more to touch, taste, smell and hearing than to sight and the change "is indicative of his craving for the concrete". His statistical survey of the poems of Keats excluding the odes shows the following results:

**Epithets addressed to :**

| | Touch | Taste | Smell | Hearing |
|---|---|---|---|---|
| *Endymion I* | 1.6% (19) | .3% (4) | .15%(2) | 1.1% (14) |
| *Isabella* | 6.5% (36) | 1.1% (6) | .7% (4) | 1.3% (7) |
| *Hyperion I* | 7.1% (26) | .27% (1) | .7% (1) | 4.5% (18) |

| | | | | |
|---|---|---|---|---|
| *St. Agnes* | 8.5% (39) | 1.3% (6) | .9% (4) | 5% (23) |
| *Lamia I* | 2.9% (13) | .5% (2) | 0 | .5% (2)[15] |

Keat's poetry is not rich in sensuous epithets of sound or smell. There are occasional phrases like "fragrant bodice" "spiced dainties" and "perfume light" all from *The Eve of St. Agnes.*

Bharati's epithets appeal to all the five senses. But their special appeal is to the senses of taste, sight and smell. His poetry is extraordinarily rich in epithets of taste.

1. பச்சை முந்திரித் தேம்பழங் கொன்று
   பாட்டுப் பாடிநற் சாறு பிழிந்தே
   இச்சைதீர மதுவடித் துண்போம்.[16]
2. சொன்னலமும் பொருனலமும் சுவைகண்டு
   சுவைகண்டு, துய்த்துத் துய்த்துக்
   கன்னலிலே சுவையறியுங் குழந்தைகள்போல்
   தமிழ்ச்சுவைநீ களித்தாயன்றே.[17]

The last is an example of the favourite device of Bharati – repetition of epithets for plural effect. Keats uses a similar device :

Ah, happy, happy boughs ! that cannot shed
    Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
    For ever piping songs for ever new;
More happy love ! more happy, happy love !
    For ever warm and still to be enjoy'd,
For ever panting and for ever young...[18]

Bharati employs repetition with great effect in the love song in *Kuyil Pattu :*

காதல், காதல், காதல்
காதல் போயிற் காதல் போயிற்
சாதல், சாதல், சாதல்.

This metrical pattern is repeated in every stanza of the song.

Bharati excels Keats in epithets of scent:

பொன்னிறப் பாஞ்சாலி - மகிழ்
பூத்திடும் சந்தனம் அகில்வகைகள்,
ஏலம் கருப்பூரம் - நறும்
இலவங்கம் பாக்குநற் சாதிவகை
... ... ... ... ... ... ...[19]

There are single passages in Bharati's poetry which appeal to many senses:

1. எண்ணரு கனிவகையும் - இவை
இலகிநல் லொளிதரும் பணிவகையும்
தண்ணறுஞ் சாந்தங்களும் - மலர்த்
தார்களும் மலர்விழிக் காந்தங்களும்
சுண்ணமும் நறும்புகையும் - சுரர்
துய்ப்பதற்குரிய பல்பண்டங்களும்
உண்ணநற் கனிவகையும் - களி
யுவகையுங் கேளியும் ஓங்கினவே.[20]

2. தின்னப் பொருளும், சேர்ந்திடப் பெண்டும்
கேட்கப் பாட்டும், காண நல்லுலகும்,
களித்துரை செய்யக் கணபதிப் பெயரும்
என்றுமிங்குளவாம்[21]

These examples show how striking similarities between Keats and Bharati as sensuous poets. The influence of the former on the latter cannot be ruled out, as Bharati was known to have liked Keats.

The greatest of the lyrical compositions of Bharati *Kuyil Pattu* or the Song of the Cuckoo seems to have been fashioned after Keats's *Endymion* and his *Ode to a Nightingale*. Keats's philosophy of Beauty and Truth appealed to the imagination of Bharati as is evident from his hearty approval of it in *Gnana ratam*. The

structure of *Kuyil Pattu* and the rich allegorical interpretation which is essential to an understanding of the poem bear the definite stamp of *Endymion.* The two poems are lyrical narratives of a spiritual quest. They are sagas of love divine-love that is pure, warm and changeless. The poems describe an inner life of struggle, grief and pain before spiritual realization or "fellowship with essence".

*Endymion*, which is a poetic romance in four books, treats the passion of Endymion, a shepherd-prince of Latmos for the Moon-Goddess Cynthia.

**The First Book:**

The shepherds of Latmos celebrate amidst great rejoicing the festival of Pan on a wide lawn in a mighty forest. Their prince Endymion joins them on this happy occasion, but his heart is not in it. He looks like a man in a trance with his senses benumbed. Peona, his affectionate sister, who is devoted to him, gently leads him away from the festive gathering and takes him to a bowery island opposite the lawn. There in the quiet shade of her favourite bower he lays open his bleeding heart to his sister and narrates to her the story of his strange experiences. Once in a dream and twice in a more open manner, he has seen the beautiful moon-goddess with whom he has fallen madly in love. One night, in a dream that human tongue could never figure out, there appeared the lovely goddess who dazzled his senses with her beauty. On another occasion when he was by the slabbed margin of a well where he used to spend love-lorn hours, he saw the same bright face which had earlier appeared in the dream, smiling in the clear well. On a third occasion when he was wandering aimlessly stricken with love for the goddess, he found himself near a quiet cave. He heard his name clearly pronounced and the voice of the goddess came to him as through bubbling honey. Endy-

mion's futile passion for Cynthia subjects him to fits of depression. He longs for "fellowship with essence". Though Peona listens to the moving story of her brother's love with profound sympathy, she is unable to enter into his experience.

**The Second Book :**

This book opens with an invocation to the sovereign power of love. Here the story moves far beyond the pale of human experience. For many days Endymion wanders through wilderness and woods in amorous despair and finally dives into the sea in obedience to the call of a voice from a deep cavern. In this dusky empire he passes through winding passages and reaches a marble gallery. There is a mimic temple with a fair shrine and a statue of Diana. He threads through courts and passages wrought by the hand of man. But there is no sign of life and all around there is fearful silence. After examining every nook and corner of the temple, he is suddenly filled with a longing for the beauties of nature. A homeward fever parches up his tongue. He calls to Diana for help and all around him flowers and wreaths spring up through the marble floor. More wonders await him as he moves forward on his fairy journey. He hears a strange music. He passes through winding alleys and comes upon a chamber where a youth of marvellous beauty sleeps on a soft couch. He is Adonis, beloved of Venus who herself comes in a silver car drawn by white doves to awake her fair companion from his sleep. When this vision vanishes, Endymion hastens through caves and palaces. He witnesses many breath-taking wonders and suddenly his way is lost. In response to his anxious prayer, Jove sends an eagle which carries him to a jasmine bower. Here his unknown goddess takes him by surprise and he spends some rapturous moments in her sweet company. When he falls asleep, she leaves him and Endymion once again becomes a prey to severe loneliness. Again he

wanders and comes to a cool grotto of dazzling brilliance and he has a vision of the pursuit of Arethusa by Alpheus.

**The Third Book:**

The opening lines of this book attack the vanities of the poet's fellow-men-unworthy people who abuse their powers entrusted to them. There are greater powers who keep their religious state far beyond the realm of man. Among the mightiest is the moon that exercises a gentle sway on sensitive souls. Its cool beams reach even to the depths of the sea and gives solace to Endymion. He reviews the influence of the moon on him since his childhood and is sorry that now in his youth the power has faded away because of the strong claims of Cynthia on his affections which are however torn between his two loves. He as yet has not realized that the two are one and the same. A major portion of the third book is taken up with the narration of Endymion's meeting with Glaucus and his deliverance by the shepherd prince. Glaucus, who loves Scylla, is enticed by the sorceress Circe. One day he surprises Circe when she is exercising her black magic on her other victims. Glaucus is turned into a hideous old man and Scylla a "beauteous corse". They are freed from the curse of Circe by Endymion whose coming is foretold in an old scroll which falls into the hands of Glaucus. Endymion is led to the palace of Neptune by the grateful lovers and he receives the blessings of the oozeborn Venus. They begin a glorious revelry which ends with a chorus of hymn to the king of the stormy sea. When this glorious vision reaches a new magnificence, Endymion swoons. He wakes in a green forest after receiving a message of love in his unconscious state.

**The Fourth Book:**

Endymion befriends a fair Indian maiden who yearns for human affection in her helpless state. He is troubled when he

realizes that he is in love with his new companion. At the same time he yearns for Cynthia. Mercury appears and by his miraculous powers creates two winged steeds. On them Endymion and the Indian maiden fly heavenward. Endymion's horse takes him into the presence of his divine sweetheart. He is in a sad predicament because his heart is equally divided between the golden-haired goddess and the stranger of dark tresses. During their swift flight, the Indian maiden's horse suddenly drops to the earth and Endymion is left alone. He is very soon carried to the Cave to Quietude where he is lulled to deep slumber. Finally his steed bears him to earth to the Indian maid. No more will he pursue cloudy phantasms. No more will he listen to airy voices. He will live only for the sake of the Indian beauty. To his dismay she tells him that she is forbidden to be his love by dark forces. Hopelessly thwarted in love, Endymion is in a state of extreme despair. When he meets next his sister Peona and the Indian maiden in the holy groves behind the temple of Diana, he is blessed with the sweet revelation that the Indian maiden is none other than the goddes Cynthia.

Bharati's *Kuyil Pattu* consists of nine parts and has a story within a story. The scene of action of the main story is a beautiful mango-grove which is an excellent hunting ground. One bright morning the big grove is free from the attention of hunters and a strange cuckoo endowed with human speech sings a marvellous song in praise of love. The poet, who happens to listen to the dulcet music, falls passionately in love with the cuckoo who reciprocates his feelings and requests him to meet her in the grove on the fourth day.

The poet returns home in a dazed state. Unable to bear the pangs of separations, he returns to the grove the very next day yearning for the sweet company of his beloved. He is suddenly shocked, when he sees with his own eyes the cuckoo making love to a monkey. The irate lover flings his sword at the monkey

which, however, disappears with lightning speed. Broken-hearted, the poet goes back home and falls unconscious. Next day he returns to the mango-grove with an agitated heart and once again sees the cuckoo courting shamelessly-this time a bull. The poet's angry attempt to kill the bull meets with no success as he also disappears like the monkey. The poet leaves the grove dejected and dismayed.

On the fourth day the cuckoo herself seeks the poet and explains to him her strange conduct, after ascertaining the real truth from a sage. The bull and the monkey were her rival lovers in a previous birth when she was the daughter of a hunter-chief. But she loved prince who was mortally wounded by the rivals not before they were slain by him. In the next birth she was born a princess, but she was changed into a cuckoo by the ghosts of her rival lovers who took the forms of a bull and a monkey. The two scenes of love-making were really illusions created by the evil spirits to drive the poet to despair. The sage told the cuckoo that she would be delivered from the evil influence of her lovers by her true lover, the prince who was none other than the poet himself. The poet's joy knew no bounds. When he demonstrated his affection for the bird after listening to her story of travail, a miracle happened. The bird became a woman of indescribable beauty. In a fit of rapture the poet folded her in his arms when the lovely vision melted away. He rubbed his eyes and looked around. He was in his study amidst the familiar objects of his profession. He had been dreaming gloriously all the while!

"Is Endymion an allegory?" is a question that has greatly exercised the minds of many critics and they have given different interpretations depending upon their tastes and their reading of the poem. It may be admitted at present that enough has been said on the meaning of *Endymion*, though the poem still remains a tempting subject for a passionate investigation. All the major

critics of Keats are unanimous in their opinion that *Endymion* is an allegory. It may be noted that nowhere in the poem Keats makes explicit his intention of treating the poem as an allegory: It was " the natural by-product of the young poet's tendency to aspire and idealize imaginatively. And it grew out of his intense realization of myth "[22].

Mrs. Frances M. Owen, who wrote the first detailed book on Keats[23] treating him as more than a sensuous poet, considers Endymion as "the Imagination in all time searching for the spirit of Beauty". Cynthia, the brighter side of the moon, represents the beauty of a past when the world was young. The Indian Princess, who is the darker side of the moon, stands for "the newer phases on which Imagination has entered". Finally Imagination discovers that all Beauty is one and becomes part of it. According to Mrs. Owen the poem has a larger meaning also. Endymion is the Spirit of Man that sleeps, carefully nursed and watched over by Peona, "the physical or first developed side of man's nature". The spirit of Man is awakened by the touch of a higher spiritual power that is Love. "It is love in its perfection. It is a vision which once seen makes it impossible that the spirit of man should ever be at rest again apart from its ideal".

Robert Bridges[24] identifies Endymion with the poet as Man. The Moon is Poetry or the Principle of Beauty in all things. As a personification of this principle Cynthia, the moon-goddess, represents the ideal beauty or love of woman. The Indian lady stands for real or sensuous passion. As she finally turns out to be the moon-goddess herself, it reveals the truth that "the love of woman is in its essence the same with all love of beauty".

Ernest de Sélincourt, one of the finest editors of the poems of Keats, is of opinion that Endymion tells the story of "the adventures of a poet's soul in quest for truth"[25].

Sidney Colvin, the great biographer of Keats, treats the poem as "a parable of the adventures of the poetic soul striving after full communion with the spirit of essential Beauty"[26]. He believes that Keats composed the poem under the influence of two moral ideas: the soul in its quest for Beauty must free itself from selfishness and isolation by active sympathy with human suffering and a passion for the beauties of things on earth is identical with the passion for essential Beauty.

A. C. Bradley, in his penetrating analysis of the letters of Keats[27], comes to the conclusion that what the poet seeks is the Principle of Beauty represented by Cynthia, the moon. At the end of his quest the poet realizes that the Indian maid "is only his goddess veiled, the shaded half of the moon". To attain his ideal, the poet has to undergo suffering and pain.

Prof. H. C. Notcutt, though he treats Endymion as an allegory, differs from others when he finds in it a conflict between the poet's longing to serve humanity and his passion for beauty. Ultimately the poet discovers that there is no conflict at all because the two passions are the same[28].

To C. D. Thorpe, who is a perceptive critic, "Endymion is the poet in quest of the 'Mystery' that is, of ultimate, ideal truth,"[29] Cynthia is the ideal of sensuous beauty, the Indian Princess stands for the realities of the earth and the Moon is a symbol of the 'Mystery' and they are all one. He believes that the poem describes somewhat dimly "the successive stages of poetic development", towards the poet's realization of the 'Mystery', and shows "the relations of these gradations and experiences to each other".

Middleton Murry, the most devoted and sympathetic critic of Keats, gives an elaborate interpretation identifying Love and Beauty and ultimately Truth and Beauty[30]. His reading of the

poem is based on the passage

> Wherein lies happiness ? In that which becks
> Our ready minds to fellowship divine,
> A fellowship with essence ; till we shine,
> Full alchemiz'd and free of space.

and also on the oft-repeated statement of Keats that he loved the principle of Beauty in all things. The wanderings of the love-lorn Endymion in search of Cynthia are the wanderings of the soul in search of the ideal. The poet's final discovery that the Indian Maiden is Cynthia herself reveals the truth that the ideal after all can be achieved by "surrender to beauty in the particular". Also the poet's genuine sympathy with human suffering enables him to reach the same goal. After a detailed analysis of *Endymion*, Murry concludes: "The love that is kindled in the soul of Endymion by the Moon-Goddess is a love of the supreme Beauty-almost the idea of Beauty... something between the perfect type and the archetype of Beauty".

C. L. Finney in his exhaustive critical study of Keats draws the conclusion that *Endymion* is a version of the Neo-Platonic philosophy of Beauty[31].

Newell Ford[32] denies the platonic and Neo-Platonic meanings of the phrase "fellowship with essence", which are responsible for the many famous critical utterances of his predecessors cited above. To him the phrase means "a blending with a thing of beauty". According to him Keats describes in *Endymion* a "hedonistic hierarachy".

Rejecting both the Neo-Platonic and hedonistic interpretations of the poem, Jacob D. Wigod calls *Endymion* a Romantic, personal allegory[33]. Keats, the poet, identifies herself with Endymion "who seeks ideal beauty, that is ideal love (Cynthia)". The chief characteristic of this allegory is "personal Platonism' complemented by a definite theory of poetic ascent".

It is agreed by the vast majority of critics, including major critics like, Bridges, Colvin and de Selincourt who have, however, certain reservations about Keat's allegorical intention, that *Endymion* is an allegory which describes the poet's wanderings in search of his ideal beauty represented by Cynthia. The Indian Princess is Cynthia in a different form and the real and the ideal are one. Bharati's *Kuyil Pattu*, if it is treated as a poetical allegory, in spite of the poet's hint of a Vedantic doctrine which the poem embodies, should be interpreted in terms of the Principle of Beauty and the quest motif. Unlike in Keats's *Endymion*, the allegorical intention of Bharati in the Song of the Cuckoo is both conscious and deliberate. We are justified in treating the poem as a poetical allegory because of Bharati's deliberate but slightly mocking challenge to the world of learning in the concluding lines.

ஆன்ற தமிழ்ப்புலவீர், கற்பனையே யானாலும்
வேதாந்தமாக விரித்துப் பொருளு ரைக்க
யாதானுஞ் சற்றே இடமிருந்தாற் கூறீரோ?

With the phrase "karpanaiyē yānālum" Bharati himself has set the ball rolling for an imaginative interpretation of his poem by his critics.

The quest motif is the basis of *Kuyil Pattu* and it seems to have been inspired by Keats's philosophy of Beauty. Quoting the English poet's well-known words "Beauty is Truth, Truth Beauty" in *Gnanaratam*[34] Bharati interprets the philosophical statement as follows.

"மனங்கொண்டது தெய்வம். நீ எந்த வடிவத்திலே தெய்வத்தை வணங்குகிறுயோ, தெய்வம் உனக்கு அந்த வடிவமாக வந்து அருள் செய்கின்றது. ........... தெய்வம் என்பது ஆதசர்ம்; தெய்வமென்பது சித்த லக்ஷ்யம். தெய்வமென்பது உண்மை. தெய்வமென்பது வனப்பு".

The fascinating story of Endymion in search of the Moon-Goddess begins with a profound message :

> A THING of beauty is a joy for ever :
> Its loveliness increases; it will never
> Pass into nothingness...

The Grecian Urn "a friend to man" gives him a more profound and enigmatic message :

> Beauty is truth, truth beauty – that is all
> Ye know on earth, and all ye need to know

In his letters Keats reveals the same intensity of passion for the principle of Beauty in all things. In a letter to Bailey written in November, 1817, Keats declares "what the imagination seizes as Beauty must be truth"[35]. In his letter to George and Georgiana Keats dated October, 1819, he speaks of the "mighty abstract Idea I have of Beauty in all things"[36].

Commenting on Keats's idea of beauty, Matthew Arnold wrote : "The truth is that the 'yearning passion for the Beautiful' which was with Keats, as he himself truly says, the master-passion, is not a passion of the sensuous or sentimental man, is not a passion of the sensuous or sentimental poet. It is an intellectual and spiritual passion. It is 'connected and made one' as Keats declares that in his case it was, 'with the ambition of the intellect"[37]. What the master critic declared as the spiritual passion of Keats has been echoed by many distinguished critics.

According to Ernest de Selincourt, of all the Romantic poets Keats "was the most richly endowed with the nature and temperament of an artist"[38]. No poet was more perceptive and responsive to forms of beauty.

G. D. Thorpe's interpretation of Keats's Beauty-Truth concept is transcendental[39]. "A sense of spiritual reality which the mind apprehends imaginatively, then, or immediately rather than indirectly, is Beauty; this is also Truth". Beauty in this sense means to Keats something that lies outside the province of the sensuous. To him it is "enduring Universal truth – the Idea as it were". Imagination is not only capable of perceiving but also creating this beauty. This was Keats's belief till his death.

When the poet appreciates a work of art full of beauty, it is "an emotional recognition of the life - truth revealed there". This beauty is nothing but truth eternal that lies beyond the pale of time and place. It is "an immortal verity of the everlasting universe". In Greek sculpture what appeals to Keats is not the beauty of form, but 'the mighty vision of life-truth" which art reveals. His idea of beauty is so vast as to include in its domain things ugly and tragic as well as fair and pleasant.

From this it is easy to explain Keats's other famous dictum "A thing of beauty is a joy for ever". True joy consists in the ability to perceive eternal beauty. What is beautiful or true at one time remains so for all time. It follows that what gives the highest pleasure remains so for all ages

Middleton Murry's interpretation of Keats's passion for Beauty is Platonic.[40] Taking Keats's statement "I have loved the principle of Beauty in all things", Murry says that it is possible to read it in two ways (i) "I have loved the principle of beauty–in all things" and (ii) "I have loved the principle–of beauty in all things". The two readings are quite different. According to the first interpretation, 'principle' means 'element' as in the old phrase 'the vital principle'. Then it is 'I have loved the element of beauty-in all things." It is somewhat vague. Keats may mean that he has loved the element of beauty

in whatsoever things he has found it. Or he may mean that he has loved the element of beauty which he has found in all things. We may prefer one or the other of these two interpretations. The underlying idea is that of Plato, "there is an ideal and perfect Beauty which is partially manifested, as a shadow is a manifestation of the object which casts it, in the beautiful things of earth'. Keats may have loved this ideal beauty.

Analysing the Beauty-Truth philosophy of the Grecian Urn, Murry rejects Bridges's interpretation of the poem as establishing the supremacy of Art over Nature. According to Murry "the message of the Grecian Urn is a message of comfort in human woe". We have to find out what meaning the message would possibly have to the suffering poet. Throughout his life Keats was deeply concerned with the relation between Beauty and Truth. The two words are often found used in significant contexts in his letters. In a letter written long before his composition of the 'Ode on a Grecian urn' Keats says, "The excellence of every art is its intensity, capable of making all disagreeables evaporate from their being in close relationship to Beauty and Truth." These words are prophetic of the concluding lines of the ode. The urn "is the symbol of a possibility of vision. All human action, all human experience can thus be arrested in enchantment. All the visible and invisible drama of human life can thus be seen, or imagined, under the aspect of eternity"[41].

This vision becomes the verbal declaration "Beauty is Truth, Truth Beauty". This may be interpreted in many ways. The Real is Beautiful. But it should be noted "the Beauty of the Real is a Beauty which resides as surely in pain and ugliness as in beauty itself".

The only faculty by which we can perceive the element of Beauty which is found in every Fact and "which we must discern

in every fact before it becomes Truth for us" is love. Murry says a Fact becomes Truth when we love it. A Truth that cannot be loved remains a Fact. To become Truth Fact does not change. We only change. "All Fact is beautiful; it is we who have to regain our innocence to see its Beauty."

Prof. Garrod's brief paraphrase of the message of the Grecian urn is "there is nothing real but the beautiful and nothing beautiful but the real"[42].

Dr. C. M. Bowta, who agrees with Garrod, says that Keats uses the word "truth" in the sense of "reality"[43]. In many letters of Keats there are scattered references to Beauty and Truth. In a letter to John Taylor, Keats says, "when I wrote it was a regular stepping of the Imagination towards a Truth". In another letter to his brother and sister-in-law he writes, "I never can feel certain of any truth but from a clear perception of its Beauty". According to Bowra it is this theory expressed piece-meal in the letters that takes the final shape "Beauty is truth, truth beauty". Truth may further be interpreted as ultimate reality perceived by the imagination. This kind of reality is "beauty."

To Cleanth Brooks the words of the Urn from the essence of "mortal knowledge"[44]. Though he does not claim any originality for his interpretation it remains interesting. The "truth" which the sylvan historian conveys "is the only kind of truth which we are likely to get on this earth". It also happens to be the only kind of truth which we should know. History as a mere accumulation of facts is ignored by the sylvan historian who gives us a few facts in such an order that we get "not only beauty but insight into essential truth". It is "a history without footnotes".

According to Kenneth Burke[45] a poem is the "symbolic act" of its creator and therefore he interprets *Ode to a Grecian urn* in terms of symbolic action; "Truth" is the essential word of

knowledge or science and "beauty" the essential word of art or poetry. Then the message of the Urn would amount to "Poetry is science, science poetry". If the words "poetry" and "science" are given wider connotations so as to be replaced by the words "act" and "scene" respectively, we get

"Beauty" equals "poetry" equals "act"
"Truth" equals "science" equals "scene"

Burke's interpretation shows what tricks a critic's passion for symbolism can play with poetic language.

To Suddhananda Bharati *Kuyil Pattu* is a saga of love, a lyrical outburst which illustrates the truth of Shakespeare's well-known lines on love[46]:

"Love is a smoke raised with fume of sighs,
Being purged, a fire sparking in lover's eyes;
Being vexed, a sea nourished with lover's tears;
What is it else? a madness most discreet
A choking gall and a preserving sweet"

Prof. Mahadevan[47], who has taken too seriously the somewhat ironical tone of the concluding lines of *Kuyil Pattu* which, according to him, forestalls "the type of critic who is obstreperously impercipient", treats it as a poem of escape. He is merely contented with saying that the great lyric is like "a great inland lake or sea whose waters lap the shore with the surf and swell of storms and tempests suggesting the elemental fury of the ocean beyond, but which are free from the taint of destruction or death". Far from the vale of tears, the poet's soul "floats on a sea of unalloyed happiness. Mortality falls away from it until it becomes a disembodied being".

Prof. T. P. Meenakshisundaram, in an illuminating article published in *Bharati Jayanti*[48], has given the most elaborate metaphysical interpretation of the poem based on a deep reading

of the prominent schools of Indian thought. His convincing explanations of even the slightest details that have gone into the making of the fantastic dream of the poet reveal the amazing organic unity of the poem. He has thus successfully met the challenge of Bharati to Tamil scholars to interpret his poem in terms of philosophy.

Here is a resume of his metaphysical explanation. The dream of the poet is *samādhi*, the spiritual experience of the mystic. The bird is the Absolute as the personal God and Love. The natural affinity of Paramātman to soul develops into a story of Love. According to the Tamil Bakti cult, the super soul is Purusōttamā, the Man of supreme excellence and the souls are women in Love with Him. In the poem the tradition, though reversed, has precedent. The supor soul, the personal God, the absolute beauty, the absolute love, that is the bird is the *She* and the soul, the worshipper, that is the poet is the *He*. The monkey is the mind which plays pranks and the bull is a symbol of the body and its lower instincts. The poet's sword which drives away the monkey and the bull represents *gnana*, real knowledge which disperses all illusions and delusions.

The writer of an unpublished thesis on the poetical works of Bharati[49] maintains, without much discussion and after vague generalisations, that "The song of the cuckoo is a triumph of pure love and beauty over the sty of sensuality. The pursuit of the cuckoo by the poet, wherever it leads him, is indeed a strenuous pursuit of truth and beauty for which one has to sacrifice all that one holds dear and precious, for all the riches of the world shrivel into nothingness before the mighty splendour of one's own soul".

*Kuyil Pattu*, like "Endymion", records the poet's imaginative experience of the ideal-divine love or beauty. It is a poem about Love in which the poet perceives the truth that Love and Beauty are indissolubly united. The theme of *Kuyil Pattu* may have been

suggested to Bharati by his intense reading of *Ode to a Nightingale* and *Endymion*, particularly the following lines on love:

> As does the nightingale, upperched high,
> And cloister'd among cool and bunched leaves—
> She sings but to her love, nor e'er conceives
> How tiptoe Night holds back her dark-grey hood[50].

Endymion narrates to his sister Peona his marvellous dream in which he sees the moon-goddess Cynthia "that completed form of all completeness "and" that high perfection of all sweetness", The enchanting dream which accompanies his sleep is beyond human description:

> ... ... ... ... Ah, can I tell
> The enchantment that afterwards befel?
> Yet it was but a dream: yet such a dream
> That never tongue, although it overteem
> With mellow utterance, like a cavern spring,
> Could figure out and to conception bring
> All I beheld and felt[51].

Endymion falls in love with the beautiful goddess and goes in search of her. In *Kuyil Pattu* Bharati narrates his exciting experience of a dream in which he falls madly in love with a Cuckoo after listening to her enchanting music. Her amorous descant sends the poet into divine raptures. As in the case of Keats, with Bharati "it was a regular stepping of the Imagination towards a truth".

Endymion's argument to Peona throws considerable light on the process of the quest in *Kuyil Pattu*. Perception of Beauty kindless Love in the soul of man. The love which Cynthia kindled in the soul of Endymion is a love of the Idea of Beauty:

> O Love! now potent hast thou been to teach
> Strange journeyings! Wherever beauty dwells,

In gulph or aerie mountains or deep dells,
In light, in gloom, in star or blazing sun,
Thou pointest out the way, and straight 'tis won[52].

Endymion asks Peona in what amounts to a key passage in the poem

Wherein lies happiness? In that which becks
Our ready minds to fellowship divine,
A fellowship with essence ; till we shine,
Full alchemiz'd and free of space.[53].

"True happiness lies in that which draws us, and draws us willingly into communion 'with essence', whereby we are transmuted and free of bodily limitation"[54]. The process of communion is then described. The first in the gradation of Happiness is the mysterious music which we hear:

... hist, when the airy stress
Of music's kiss impregnates the free winds,
And with a sympathetic touch unbinds
A Eolian magic from their lucid wombs;
Then old songs waken from enclouded tombs
... ... ... ... ... ... ... ... ...
Ghosts of melodious prophecyings rave
Round every spot where trod Apollo's foot;
Bronze clarions awake, and faintly bruit,
Where long ago a Giant Battle was;
And, from the turf, a lullaby doth pass
In every place where infant Orpheus slept[55].

But the crown of this gradation of true happiness
Is made of love and friendship, and sits high
Upon the forehead of humanity[56].

The influence of love ... ... ... ... ... ... ...

Thrown in our eyes, genders a novel sense,
At which we start and fret ; till in the end,
Melting into its radiance, we blend,
Mingle, and so become a part of it...[57].

In this oneness with love the poet's self is destroyed. The love which Keats describes here is the natural passion between a man and a woman. In the supreme happiness which lovers experience in the moment of ecstasy, the self is annulled. In a letter to Bailey Keats wrote: "I have the same idea of all our Passions as of Love; they are all, in their sublime, creative of essential Beauty",[58]. Obedience to Love and pursuit of Beauty whether it be in Nature, in Poetry or in Art take us to the same goal. "They alone lead a man to true happiness, to perfect self-forgetfulness, and to communion with the One".

A similar process is discernible in *Kuyil Pattu.* When Bharati hears the melodious music of the bird, his heart is filled with the passion of love. The amorous confession of the cuckoo which is endowed with human feelings establishes beyond doubt that the strange music which the fancy hears in Nature and Life is the first step in the realization of true happiness–communion with "essence"!

கானப் பறவை கலகலெனும் ஓசையிலும்,
காற்று மரங்களிடைக் காட்டும் இசைகளிலும்,
ஆற்று நீரோசை அருவியொலி யினிலும்,
நீலப் பெருங் கடலெந் நேரமுமே தானிசைக்கும்
ஓலத்திடையே உதிக்கும் இசையினிலும்,
மானுடப் பெண்கள் வளருமொரு காதலினல்
ஊனுருகப் பாடுவதில் ஊறிடுந்தேன் வாரியிலும்,
ஏற்றநீர்ப் பாட்டின் இசையினிலும், நெல்லிடிக்கும்
கோற்றெடியார் குக்குவெனக் கொஞ்சும் ஒலியினிலும்,
சுண்ணமிடிப்பார் தஞ்சுவை மிகுந்த பண்களிலும்,

... ... ... ... ... ... ... ... ...
நாட்டினிலும் காட்டினிலும் நாளெல்லாம் நன்றொலிக்கும்
பாட்டினிலும், நெஞ்சைப் பறிகொடுத்தேன் பாவி
யேன்[59].

The poet is never tired of repeating that it is the divine music of the bird that has kindled love in his soul:

பொன்னை நிகர்த்தகுரல் பொங்கிவரும் இன்பமொன்றே
கண்டேன், படைப்புக் கடவுளே! நான்முகனே![60]

The same music frees the poet from the sinful bondage of a previous birth. Thus liberated, the poet entertains pure love for the bird:

... ... ... ... கனிந்து நீ பாடுநல்ல
பாட்டினைத்தான் கேட்பான், பழவினையின் கட்டிறுல்
மீட்டுநின்மேற் காதல்கொள்வான், மென்குயிலே.[61]

Music leads to salvation that lies in the soul's merging in the Divine through Love. This is in the great tradition of the Alwars and Nayanmars. "Gnanasambandar, born in a world where the Jain ascetic condemned music as inspiring lowly passions, gave; ... in his musical compositions, the message that the seers, washing out their bodily passions and turbulent feelings in the sweet flow of the seven tunes of Music realise and become one with the light of the Absolute shining for ever on the pure Lotus of their hearts"[62].

Endymion's meeting with Glaucus and his subsequent adventure under the sea illustrate a profound truth: human friendship and sympathy are an essential step in the poet's progress towards his ultimate goal. In *Kuyil Pattu* the poet undergoes intense suffering when he witnesses the bird making love shamelessly to the monkey and the bull. The green-eyed monster takes possession of the lover's heart which is filled with

the pangs of jealousy and bitterness. When the painful scenes of love-making are realized as illusions, the heart of the poet is purged of its baser emotions and passions and becomes sanctified. It is this stage which Keats calls "holiness of the Heart's affections". If man obeys the sacred affections of the heart, he will reach the highest truth. The poet in *Kuyil Pattu* transcends the limitations of the mind (the monkey) and those of the body (the bull) and is blessed with true happiness at the end of his quest. The poet's pursuit of the bird is a pursuit of Love and Beauty. According to the teaching of the Tamil saints "Beauty is the purest incarnation of the Absolute". The Absolute is often described as Sundara Alagan or Murugan. Beauty kindles Love in the percipient. Therefore the worship of Beauty and the path of Love lead to the same goal. The sudden metamorphosis of the cuckoo, which the poet is enamoured of, into a woman of marvellous beauty has thus a deep significance. It has also an interesting parallel in Endymion, the Indian Maiden, the poet's love, blossoming into the moon-goddess.

Love in this poem is identified with Poetry. இன்னிசைத் தீம்பாடல் கேட்டு கவிதை வெறிகொண்டேன் describes the effect of the melodious song of the cuckoo on the poet sensitive to the sweetness of music. In short the bird symbolizes both Love and Poetry:

> ... ... ... ... கவிதைக் கனிபிழிந்த
> சாற்றினிலே, பண்கூத்தேனு மிவற்றின் சாரமெலாம்
> ஏற்றி அதனோடே இன்னமுதைத் தான்கலந்து,
> காதல் வெயிலிலே காயவைத்த கட்டியினுல்
> மாதவளின் மெனி வகுத்தான் பிரமனென்பேன்.[63]

As Love is a divine passion, so Poetry is a divine art. To the seer or the poet who is an enlightened soul God manifests Himself in whatever forms He is worshipped. Now we know what Bharati

means by the words"

> "மனம் கொண்டது. தெய்வம். நீ எந்த வடிவத்தில்
> தெய்வத்தை வணங்குகிருயோ, தெய்வம் உனக்கு அந்த
> வடிவமாக வந்து அருள் செய்கின்றது ... தெய்வமென்பது
> ஆதர்சம்; தெய்வமென்பது சித்த லக்ஷயம்.
> தெய்வமென்பது உண்மை. தெய்வமென்பது வனப்பு."

Somewhat akin to this vision of Bharati is the spiritual experience of Keats who inspired the Tamil poet: "The roaring of the Wind is my wife and the stars through the window Pane are my children. The mighty abstract Idea I have of Beauty in all things stifles the more divided and minute domestic happiness–an amiable wife and sweet children I contemplate as part of that Beauty–but I must have a thousand of those beautiful particles to fill up my heart"[64].

Critics have found fault with Keats for the amorous sentimentality and erotic content of his sensuous poetry in *Endymion*. Among his amatory insipidities is his "treatment of love as an actuality which in this poem is in unfortunate and distasteful contrast with his high conception of love in the abstract as the inspiring and ennobling power of the world and all things in it." The poem was a product of the adolescent period of the poet's life and the sensuality of his imagination may be taken as the sublimation of unfulfilled physical passion. It denotes "a temporary failure in the process of transmutation"[65] in the imaginative life of the poet It also marks an essential step in the poetic ascent. It indicates "an advanced stage in the 'Thoughtless Chamber'; it represents the 'awakening of the thinking principle' and is even at the gradation where the poet's mind by insensible degrees advance into 'the Chamber of Maiden Though"[66].

The erotic impulse works vigorously in the poetry of Bharati, in the songs on Kannamma and in *Kuyil Pattu*. Handling this particular *bhava* or emotion is like walking on the razor's edge.

It is the considered opinion of V. V. S. Iyer that Bharati's love lyrics on Kannamma betray more of physical passion than of spiritual longing. He feels that even the great author of Sri Bhagavatam is guilty of this offence. But V. V. S. Iyer himself admits, if these songs are treated as the lyrical compositions of a poet instead of as the devotional hymns of a bhakta in love with the Divine, they fill our hearts and ears with sweetness. If this is the right attitude, it is equally applicable to the sensual display of Bharati's imagination in certain passages of *Kuyil pattu*. Or as an interpreter of this lyric has pointed out "sex has nothing physical about it in this mystic language"[67].

Keat's *Ode to a Nightingale* and Bharati's *Kuyil Pattu* being "intentionally remote from the common place" may be treated as poems of escape. The philosophy of the two poems has an eternal theme. The poet unable to bear the fitful fever of life flies on the wings of poesy and seeks temporary refuge in the golden world of his creation. At the cold touch of reality the fabric of his dream dissolves and he once more finds himself in the tragic grip of morality. The nightingale and the cuckoo are symbols of "stable beauty in the midst of perpetually changing human misery". The world is a vale of tears and wherein lies survival, asks the poet sensitive to suffering and he finds it in ideal beauty.

When Keats listens to the liquid siftings of the nightingale's song, his heart is filled to the brim with unutterable sweetness. A luxurious drowsiness overcomes him and he finds himself transported to the ethereal realm of happiness to which the nightingale belongs. He describes the world of suffering from which he escapes temporarily with tragic intensity :

... The weariness. the fever, and the fret
Here, where men sit and hear each other groan ;
Where palsy shakes a few, sad, last grey hairs,

Where youth grows pale, and spectre-thin, and dies:
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond to-morrow.

To this sordid world the poet is compelled to return when his extraordinary vision is destroyed by the sudden intrusion of reality. The poem concludes with pathetic sweetness:

Was it a vision, or a waking dream?
Fled is that music :- Do I wake or sleep?

Bharati's strange association with the cuckoo has a similar pattern of thought. He forgets himself in sweet contemplation of the melodieous music of the bird and is immediately lifted on the "viewless wings of Poesy" to the valley of sweetness and light which lies beyond the setting sun:

... ... ... ... வானத்து மோகினியாள்
... ... ... ... ... ... ... ... ...
இன்னிசைத் தீம்பாடல் இசைத்திருக்கும் விந்தைகளை
முன்னிக் கவிதை வெறிமூண்டே நனவழியப்
பட்டப்பகலிலே பாவலர்க்குத் தோன்றுவதாம்
நெட்டைக்கனவின் நிகழ்ச்சியிலே-கண்டேன்யான்[68].

The insubstantial pageant of the poet's dream suddenly melts away and he wakes up in the world of poverty and misery to which he belongs as a man:

... ... ... ... ... விழிதிறந்து பார்க்கையிலே
சூழ்ந்திருக்கும் பண்டைச்சுவடி, எழுதுகோல்,
பத்திரிகைக் கூட்டம், பழம்பாய்-வரிசையெல்லாம்
ஒத்திருக்க 'நாம்வீட்டில் உள்ளோம்'
எனவுணர்ந்தேன்[69]

The objects enumerated with grim realism constitute a tragic symbol of the poet's struggle for existence in a world of ruthless competition. Economy of description heightens the effect of the picture. Like Keats, Bharati is a painter-poet.

Keats has a rich vocabulary. According to Dr. Bridges a very important class of his poetic diction consists of epithets expressive of languor like 'sweet', 'fair', 'tender' etc.[70] The mood of the Nightingale ode is one of drowsy indolence. '*Kuyil Pattu*' has many languid epithets like "Inbacchuram" "Maychōrvu", "Vizhimayakkam" etc. But Bharati's sweet drowsiness leaves him when he is goaded into activity by pangs of jealousy. A favourite poetic pastime of Keats is swooning which is the result of emotional intensity. The poet of *Kuyil Pattu* swoons when he returns home after witnessing his sweetheart's shameless flirtation with the monkey.

While the nightingale pours forth its song in ecstasy, Keats expresses a sweet longing to die :

.. ... ... ... ... ... for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a muse'd rhyme,
To take into the air my quiet breath ;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!

Bharati experiences a similar mood affected by the song of the cuckoo :

"நாதக் கனலினிலே நம்முயிரைப் போக்கோமோ?"[71]

The two poems record a common sensation - an aspiration towards a permanent condition of beauty and joy. This aspiration involves a contrast between the impermanence of human

existence and the eternal and unalterable law of Nature. Only outwardly the poems represent "an imaginative escape from actuality". They really describe the emotional and philosophical theory of life of Keats and Bharati steeped in two different traditions, but united by a common approach to the realm of thought.

CHAPTER III

# BHARATI AND SHELLEY

Of all the English poets Shelley was nearest to Bharati's heart. His spirit of rebellion against the tyranny of established institutions, his revolutionary ardour, his championship of women and above all his idealism greatly appealed to the imagination of the Tamil poet. Bharati's reverence for Shelley was so great that he called himself *Shelley Dasan,*[1] and under that pseudonym wrote many fiery articles in defence of his cherished ideals which offended vested interests in his society. His affection for and admiration of his idol resulted in his founding a Shelleyan Guild at his[2] birthplace, Ettaiyapuram. According to tradition, Bharati used to teach the members of the Guild Shelley's poems and expatiate on the beauties of his poetry.

David Masson observes that "the whole life of Shelley had been a war against custom".[3] Since his Eton days, he literally shrieked against established systems, and unable to bear the onslaughts of his countrymen against his provocative writings and also morals, he went into voluntary exile and spent the rest of his short span of life in Italy. With his never flagging zeal for reforms, Shelley continued his crusade against society until his tragic death.

Shelley said that he had "a passion for reforming the world". As a reformer he believed in "the salvation and pefection of mankind by way of an absolute breach with the East".[4] He scoffed at all institutions and customs which were responsible for the wrongs and corruptions that beset society. Kings, priests and statesmen who had poisoned the very vitals of society had to be dispensed with :

> Kings, priests and statesmen blast the human flower
> Even in its tender bud ; their influence darts
> Like subtle poison through the bloodless veins
> Of desolate society [5]

When the conditions envisaged by the poet were fulfilled, there would begin a new era, the golden age to which Shelley has given eloquent expression in a number of his poems like *Queen Mab, Prometheus Unbound, The Witch of Atlas* and *Hellas.*

Bharati's advocacy of drastic social reforms was evidently inspired by the Shelleyan gospel. The influence of the English poet can be traced in Bharati's violent hatred of tyranny, his bitter attacks on priesthood, his tireless plea for an exalted treatment of women and his noble vision of *Treta Yuga* or the Golden Age.

According to Shelley there were two classes of tyrants, kings and priests who usurped power and enslaved people whose abject submission confirmed the wrongful authority of the tyrants. But it is the king whom Shelley denounces, not the man, because he is an instrument of evil. The subject of the king also is equally despicable because of his passive obedience to tyranny.[6] Shelley's conception of the tyrant was inspired by Plato's grim presentation of the soul of the tyrant in *The Republic.*[7] He paints the tyrant in lurid colours in *The Revolt of Islam.*[8] According to him the country ruled over by a tyrant is no better than a waste land.

To Bharati the tyrant is a Hiranya, a godless and soulless monster, whose modern counterpart is the last Czar of Russia, Nicholas II, whose fall is celebrated in the poem New Russia. The poem bears definite traces of the influence of Shelley's *Ode to Liberty* and Byron's *Ode to Napoleon Buonaparte*. The opening lines of the poem on Russia,

மாகாளி பராசக்தி உருசியநாட்
டினிற்கடைக்கண் வைத்தாள். அங்கே
ஆகாவென் றெழுந்ததுபார் யுகப்புரட்சி!

are as spirited and full of fire as the first stanza of *Ode to Liberty*:

"A GLORIOUS people vibrated again
The lightning of the nations: Liberty
From heart to heart, from tower to tower, o'er Spain,
Scattering contagious fire into the sky,
Gleamed."

Bharati's poem was inspired by the news of the success of the Russian Revolution and the fall of the Czar in 1917. The poem on the New Russia is really an ode to liberty.

According to Neville Rogers, "monarch' and 'king' come second only perhaps to 'anarch' among his (Shelley's) terms of opprobrium". [9] A typical example is the well known passage in *Ode to Liberty*.

Oh, that the free would stamp the impious name
Of KING into the dust!

Bharati is equally violent in his denunciation of the Czar whom he calls "Kodungkōlan", "pāvi" and "moodan". He paints a frightful picture of the tyrant converting Russia into a land of misery, disease and oppression. The only dharma he recognized was tyranny. Bharati, unlike Shelley who was extremely sceptical of divine intervention, believed that it was the Goddess Parasakti

who destroyed the tyrant and rescued lovers of truth from his cruel hands;

செம்மையெலாம் பாழாகிக் கொடுமையே
அறமாகித் தீர்ந்த போதில்,
அம்மைமனங் கனிந்திட்டாள்; அடிபரவி
உண்மைசொலும் அடியார் தம்மை
மும்மையிலும் காத்திடுநல் விழியாலே
நோக்கினுள்; முடிந்தான் காலன்!

It is interesting to note here that both Shelley and Bharati employ the image of the serpent to express their revulsion to kingship. According to Bharati, in the land of the Russian tyrant falsehood, deceit and evil were breeding like snakes in a jungle:

பொய்சூது தீமை யெல்லாம்
அரணியத்திற் பாம்புகள்போல் மலிந்துவளர்ந்
தோங்கினவே அந்த நாட்டில்.

Shelley speaks of "cutting the snaky knots of this foul gordian word called king". To Bharati, the tyrant king of Russia, breeds poison. To Shelley the very world "king" is deadly poison.

Shelley's view of priesthood is clearly seen in the following stanza from the *Ode to Liberty*:

Oh, that the wise from their bright minds would kindle
Such lamps within the dome of this dim world,
That the pale name of PRIEST might shrink and dwindle
Into the hell from which it first was hurled...

"Bright minds...lamps...dome'—the array of symbols set in antithesis convey with great precision exactly what the hated word meant to Shelley; something risen from the realms of

darkness for which there was no place in the temple of Intellectual Beauty".[10] It has been pointed out by Neville Rogers that Shelley's attitude to priests was permanently influenced by the views of Diderot and his school.

The same blind hatred of priesthood is not found in the writings of Bharati. His attacks on priests are, however, bitter. He charges them with pious hypocrisy and cupidity.[11] Their gross materialism, he believes, is responsible for their bad name among people. Like Shelley, Bharati feels that priests have the base motive of enslaving people permanently. He warns that there will be no divinity in those who attempt to make others their slaves.[12] But it should be admitted that Bharati, unlike Shelley who had no faith in priesthood at all, was genuinely interested in reforming the institution and making it a useful part of a theistic society. His bitter remarks may be taken as the result of his painful disappointment over the failure of the priests to fulfil their duty as he conceived it. A stout opponent of untouchability, Bharati puts in a bold plea that Hindu priests, imitating Christian missionaries, should establish schools in *cheris ;* they should not forget that pariahs and panchamas are Hindus and they should teach them the basic tenets of Hinduism.[13] It may be pointed out that Bharati's exaggerated faith in the essential goodness of Hindu priests outruns his discretion when he tries to maintain that they are more upright and orthodox than the priests in Europe.[14]

Bharati's New Woman is the legitimate successor of Shelley's 'new woman' embodied in his heroines from Cythna to Emilia. Bharati was ahead of his time in the position he assigned to women in Indian society. His profound belief in the Shakti cult and his reading of Shelley inspired him to treat women with reverence and revolutionary ardour. To him woman is a goddess, Shakti, Lakshmi or Saraswati.[15] It is Shakti who assumes the role of mother or wife to protect man.[16] Woman

is the very embodiment of Dharma.[17] Shelley's Cythna is the first 'new woman' in English poetry.[18] She is wiser and more intelligent than Laon and it is she, not Laon, who is endowed with intellectual qualities to reform the world. "She is a type that modern revolutions have made familiar, the woman in the heart of the storm, at the head of the crowd, diffusing the joy of devotion"[19] It is this new woman who is summoned to the cave of Demogorgon and who shows him "what he has to teach".[20] She is Faith, Hope and Charity as revealed in Panthea, Ione and Asia respectively. She knows the efficacy of love and value of forgiveness. She is Intellectual Beauty. "From *Queen Mab* to *Hellas* she waits and watches in unwavering hope for the triumph of the good cause, either in her mortal form, or translated, like Asia and the Lady of Atlas, to the rank of the intermediary between Men and Gods".[21] Such is the glory of the new woman in the poetry of Shelley.

The heroine of Bharati's poem *Pudumai Penn* incorporates the main characteristics of Shelley's revolutionary women. The new woman is an avatar of Parasakti born into this world to reform it and to make men immortal.[22] The witch of Atlas is

A lovely lady garmented in light
From her own beauty...

There is something unearthly in "the excessive brilliance of her beauty"[23] which she has inherited from her father, the Sun. The New Woman of Bharati, though of divine origin, is of the earth and she is an exquisite lotus of rare beauty in the midst of corruption:

சேற்றி லேபுதி தாக முளைத்ததோர்
செய்ய தாமரைத் தேமலர் போலொளி
தோற்றி நின்றனை பாரத நாட்டிலே.

Some of the new ideas which Bharati's ideal woman propagates may have been derived from *The Revolt of Islam.* Laon tells his sweet heart in emphatic terms,

> Never will peace and human nature meet
> Till free and equal man and woman greet
> Domestic peace...[24]

According to the New Woman of Bharati, equality of man and woman alone will make the world prosperous and wise :

> ஆணும் பெண்ணும் நிகரெனக் கொள்வதால்
> அறிவி லோங்கிஇவ் வையம் பிழைக்குமாம்.

In an essay Bharati asserts that without domestic freedom, there is no national freedom.[25] So equality of the sexes, according to the poets, should be observed both at home and abroad. Laon claims that his sacred union with Cyntha has filled him with wisdom. She combines in herself the sterling qualities of a hero, the mildness of a woman and the simplicity of a child.[26]

According to the hoary traditions of Tamil literature, the four qualities of the ideal woman are fear, coyness, artlessness and modesty. Bharati denounces in strong terms the first two as not being worthy of the new woman. The poet's silent omission of the other two qualities amounts to a tacit approval of their being among the characteristics of his heroine. Bharati's ideal woman stands for wisdom, truth, heroism and freedom.[27] The Sweetness of her voice, when she speaks of freedom for her down trodden sisters, is described thus :

> மாதர்க் குண்டு சுதந்திரம் என்றுநின்
> வண்மலர்த்திரு வாயின் மொழிந்தசொல்
> நாதந் தானது நாரதர் வீணையோ?
> நம்பி ரான்கண்ணன் வேய்ங்குழ லின்பமோ?

Her voice uttering the accents of freedom sounds like celestial music to the poet. The same quality of thrilling mystery is

discernible in the voice of Cythna when she sings hymns to Freedom specially composed by Laon and in his words,

> She would arise, and, like the secret bird
> Whom sunset wakens, fill the shore and sky
> With her sweet accents – a wild melody!
> Hymns which my soul had woven to Freedom...
> ... ... ... ... ... ... ... ...
> Triumphant strains, which, like a spirit's tongue,
> To the enchanted waves that child of glory sung.[28]

Shelley's ideal woman sometimes assumes superhuman forms like Asia and the Witch of Atlas. Certain delineations of Bharati's ideal woman reveal the same characteristic. His portrait of Sister Nivedita bears a strong resemblance to the Lady of Atlas. The qualities which Bharati bestows on Nivedita are the qualities of a goddess almost resembling his favourite deity Shakti. But her resemblance to the woman of Atlas may be noted. The Witch is of divine birth, her father being the Sun and her mother being "one of the Atlantides".[29] Nivedita is "the temple of love". It is nothing but divine "gentleness and power" which attract all beings including the poet towards her. As for the Lady of Atlas,

> ...her voice was heard like love, and drew
> All living things towards this wonder new.

Nivedita is like the radiant sun that drives out the darkness of ignorance from the heart of the poet. She is wisdom personified. The beauty of the Witch of Atlas "made the bright world dim" and she is "Wisdom's wizard".

Droupadi and Kannamma smell of the sweet fragrance of Emilia. The original of the heroine of *Epipsychidion* is an Italian woman Emilia Viviani and the two elements, one ideal and the other real, seem to meet in Shelley's portrait. Emilia

is Shelley's conception of Beauty and she is also the Italian woman. There is more in her than these two traits. She is a lineal descendant of all the ideal women Shelley created in his poetic dreams and all the real women whom he knew in life:[30]

> Seraph of Heaven! too gentle to be human,
> Veiling beneath the radiant form of Woman
> All that is insupportable in thee
> Of light, and love and immortality!
> Sweet Benediction in the eternal Curse!
> Veiled Glory of this lampless Universe!
> Thou Moon beyond the clouds! Thou living Form
> Among the Dead! Thou Star above the Storm!
> Thou Wonder and thou Beauty, and thou Terror![31]

She is a "Sweet Lamp......A Lovely soul formed to be blessed and bless". She is also

> A Lute, which those whom Love has taught to play
> Make music on, to soothe the roughest day
> And lull fond Grief asleep?......[32]

There is a subtle blending of the ideal and the real in the portrait of Panchali. The highest ideas of Sweetness, Joy, Beauty, Love and Immortality have gone into her making. Yet her portrait loses none of the splendour of the earth. She rises from the earth in full glory and reaches the heavens in complete majesty.[33]

Emilia is identified with many forms of nature like woods, fountains, flowers and breezes. Her voice is heard in sounds and in silence.[34] Kannamma, another divine creature, like Emilia, manifests herself in the same fashion to the Tamil poet. She is Sun and Moon and Sky and Stars to the starving poet. Further, Kannamma is also a cosmic manifestation.[35]

Shelley's heroines have been described as visionary, unsubstantial and ethereal and like his own skylark they are said to scorn the ground. That is because they are the delicate products of the Ariel-like imagination of the poet. This gossamer-like delicacy is part of the make-up of the ideal women of Bharati. But a happy blending of the sensuous and the supersensuous elements has given them a definite form which is within the grasp of the reader's imagination.

Carlos Baker in a brilliant study has made out that Shelley uses in his poems what the writer calls "Psyche-epipsyche strategy".[36] Its basic idea can be traced to the *Symposium* and *Phaedrus* of Plato.[37] This strategy is described in Shelleyan language thus: "The mind (psyche) imaginatively creates or envisions what it does not have (epipsyche), and then seeks to possess epipsyche, to move towards a goal". Epipsyche has been called "the soul within the soul" by Shelley and the best illustration of the "psyche-epipsyche strategy" is found in *Epipsychidion*. The poem describes the poet's quest of his ideal– "a special kind of complementary being" or "love which activates in man the highest forms of creativity". Love is nothing but the spiritual union of the soul and the thing which it loves.

The basic assumption of the songs on Kannamma and of the *Kuyil Pattu* is the quest motive. They describe in moving terms the passionate search of the poetic mind (psyche) for the possession of what it does not have (epipsyche) and so imaginatively creats. Kannamma and the Bird-Woman stand for the poet's highest ideals of Beauty and Love. Beauty or Love is the supreme essence which is loved by the soul. The poems record the infinite longing of the soul to unite with the essence. When the final union takes place, the highest bliss is experienced. That is the profound significance of the passionate outpourings of the lover of Kannamma and the *Kuyil.* The poet's passionate

longing to realise his visioned ideal is beautifully expressed in a little known poem :[38]

> I loved – Oh, no, I mean not one of ye,
> Or any earthly one, though ye are dear
> As human heart to human heart may be ; –
> I loved, I know not what – but this low sphere
> And all that it contains, contains not thee,
> Thou, whom, seen nowhere, I feel everywhere.

From the 'new woman' to the millennium is a nature transition because to Shelley "a beautiful woman was a symbol of the millennium, and the millennium meant the society of beautiful women".[39] Shelley sings of the Golden Age in a number of poems.[40] The earliest version is found in *Queen Mab.* A spirit called Necessity controls the destiny of the world. She is unlike "the God of human error" and she requires "no prayers or praises".[40] Error and vice have bedevilled man in the past and his future salvation lies in reason and virtue. The new era begins when he enters into a partnership with "the spirit of Nature acting necessarily".[41] Then the frozen polar region will become a fertile land. Sandy deserts will

> ...teem with countless rills and shady woods,
> Cornfields and pastures and white cottages.
>
> (VIII, 11. 75-76)

"Consentaneous love" will inspire the living world. The lion will dandle the lamb in its paws. One of the blessings of the golden age is that man will give up the horrid habit of devouring flesh, the source of "all putrid humours...all evil passions and all vain belief".[42] Man will stand "an equal amidst equals". Happiness and science will dawn on the realm of peace. Care, sorrow, languor, disease and ignorance will not visit the earth.

Cathedrals and palaces will fall. Finally,

> Woman and man, in confidence and love,
> Equal and free and pure together trod
> The mountain-paths of virtue, which no more
> Were stained with blood from many a pilgrim's feet.
> (IX, 11. 89-92)

These essential ideas of Shelley's about the millennium did not undergo any drastic change during the years of his poetic development. However a significant change may be noted. The rank atheistic utterances found in *Queen Mab* underwent a sea-change until they ended in "a theism or a belief in a Supreme Mind"[43] which is evident throughout *Hellas* and in the following lines in *The Boat on the Serchio* :

> All rose to do the task He set to each,
> Who shaped us to His ends and not our own.

Complete freedom, happiness, health, equality, love and peace are the prominent features of Shelley's new world which cannot be formed overnight, but is the result of a long process of evolution.

Bharati's conception of what he calls the *Kruda Yuga*[44] or the new age of hope has many things in common with the millennium visualised by Shelley. Freedom, equality, *dharma* piety, truth and love form the bastion of his republic. In one of his stories[45] he gives a definition of *Kruda Yuga* .

எந்த ஜந்துவும், வேறு எந்த ஜந்துவையும் ஹிம்சை பண்ணா மலும் எல்லா ஜந்துக்களும் மற்றெல்லா ஜந்துக்களையும் தேவதா ரூபமாகக் கண்டு வணங்கும்படிக்கும் விதியுண்டானால், அது தான் கிருதயுகம்.

The millennium draws its sustenance from the mutual love and respect of the whole of the animate creation. It is this ideal state of happiness which Shelley describes in *Queen Mab* by the

imagery of the lion and the lamb. All things forget their evil nature, and live in amity. This is "the effect of the millennium on Nature"[46] described by the Spirit or the Earth in the great drama of Shelley.[47] In Bharati's "Paradise of Peace" there is no such startling physical transformation of ugly shapes; it is a spiritual change which alone ensures peace.

Prometheus after "Three thousand years of sleep-unsheltered hours and moments" finds ultimate relief in the ejection of hate and enthronement of love and is ushered into the new world by the Spirit of the Hour. Guru Govind demands of his disciples "blood, toil, sweat and tears" as a sacrifice for the attainment of their goal-an ideal state of freedom and happiness.[48] The Spirit of the Hour seems to have given him some ideas to build up his new state. In the Shelleyan republic,

...thrones were kingless, and men walked
One with the other even as spirits do,
None fawned, none trampled; hate, disdain, or fear,
Self-love or self-contempt, on human brows
No more inscribed...

Guru Govind promises to find for his followers a world where all men are brothers, all men are equals and all men are free:

மானிட ரெல்லாம் சோதரர் ; மானிடர்
சமத்துவ முடையார் : சுதந்திரஞ் சார்ந்தவர்.
சீடர்காள்! குலத்தினும் செயலினும் அனைத்தினும்
இக்கணந் தொட்டுநீர் யாவரும் ஒன்றே!

The passage is no doubt, an echo of the famous slogans given to the modern world by the protagonists of the French Revolution. But the vehemence and the spirit with which the ideas are driven home point to the influence of Shelley. The slogans of the new republic are "Dharma, God, Truth and Freedom". It is a casteless, but a theistic society with which Bharati peoples his

world. To him it is impossible to imagine a society without God for He alone sustains the world.[49] This is a clear departure from Shelley's concept of a free society.

In the Promethean world all symbols of tyranny and injustice are destroyed—"Thrones, altars, judgement-seats, and prisons". The new society of Guru Govind is sceptreless and free, but it recognized God as its king. It stamps out injustice and tyranny;[50]

அநீதியும் கொடுமையும் அழித்திடுஞ் சாதி ;
... ... ... ... ... ... ... ... ... ... ... ...
அரசனில் லாது தெய்வமே யரசர்
... ... ... ... ... ... ... ... ... ... ... ...
குடியர சாற்றுங் கொள்கையார் சாதி.

But unlike its model, this land of peace is filled with heroes who are armed – something which may sound repugnant to Shelley who dreams of the time when soldiers will become blacksmiths and beat their swords to plough shares.[51] It is but natural for the religious leader of a martial community to indulge in a soldier's dream, however divested of aggressive intentions. Bharati himself believed that the new India of his poetic dreams can be created only by a soldier-philosopher.[52] He alone can free his country groaning under a foreign yoke.

The land of the Pandavas as described by Bharati is nothing but the ideal country which belongs to the golden age. Its fertile and beautiful landscape[53] recalls to mind "the habitable earth... full of bliss" of *Queen Mab*.[54] (The sensuousness of the description owes more to Keats than to Shelley.) Bharati like Shelley seems to believe that the millennium cannot be a reality without beautiful women. The Pandava country is full of women rivalling the divine courtesan Ramba in beauty. They may share with Panchali her fine accomplishments though there is no mention

of it. *The Spirit of the Hour* describes the women of the new era as

> ...frank, beautiful, and kind
> As the free heaven which rains fresh light and dew
> On the wide earth, past ; gentle radiant forms,
> From custom's evil taint exempt and pure;
> Speaking the wisdom once they could not think,
> Looking emotions once they feared to feel,
> And changed to all which once they dared not be,
> Yet being now, made earth like heaven...[55]

Sylva Norman speaks of the wide popularity of *To a Skylark* in the Orient during the closing decades of the nineteenth century and the early years of the present century.[56] The poem seems to have made a great appeal to Bharati. The extent of its influence may be gauged from a study of his lyric cittu kuruviyai pōlae and his essay cittu. The latter is an elaborate commentary on the former. Shelley's poem records the thoughts which the bird awakens in the breast of the poet and the words of the lyric reproduce the melody of the lark. What the poet has achieved is the expression of "the supersonic flight of the bird in terms of the superluminous".[57] To Shelley, the skylark is not a bird, but a blithe Spirit which remains invisible up in the bright blue heavens. By its sweet outpourings it inspires the poet to a lyrical outburst. He envies the happy lot of the bird because it is a complete stranger to pain, languor, annoyance and the sad satiety of love which mark the life of man on the earth.

The theme of Bharati's lyric is the perfect freedom of the *cittu* which with its mate enjoys unalloyed domestic happiness and a life of health, which by implication, are denied to the poet who is the representative of the human world and as such is ever longing to be as free as the bird. It is a simple and unadorned song whose inward silence is more eloquent than its outward expression.

What the poet has failed to give expression to in the poem is amply compensated by the essay on the *cittu*. There he gives a profound interpretation to the phrase 'விட்டு விடுதலை' which is the refrain of the lyric.

Bharati begins the essay with details of the simple but attractive features of two birds, male and female, that live in the house of the poet. It is followed by a description of the ideal domestic life of the two birds. Like Shelley, Bharati envies the *cittu* its freedom. Shelley's envy is also the result of a feeling that the bird is ignorant of pain:

With thy clear keen joyance
    Languor cannot be:
Shadow of annoyance
    Never came near thee:
Thou lovest but ne'er knew love's sad satiety.

The *cittu* does not seem to be aware of the existence of sorrow that eats away the heart of man and disease that wastes away his body:

...க்ஷணந்தோறும் மனிதருடைய நெஞ்சைச் செல்லரிப்பது போல அரிக்கும் கவலைத் தொகுதியும், அதனால் ஏற்படும் நோய்த்திரளும் குருவிக்கு இருப்பதாகத் தெரியவில்லை.

Bharati makes a pathetic appeal to God to give him a pair of wings[58] so that he might fly far away from the vale of tears and enter the world of Nature with its forests, flowers, mountains and streams whose very sight will evoke in his heart indescribable feelings of pleasure. In his bitterness he lists human sufferings which do not touch the bird. But he finds consolation in the idea that man is the recipient of certain gifts of God not given to the *cittu*—wisdom, piety, music and poetry. Man is thus superior in his intellectual as well as spiritual endowments. This is a clear departure from Shelley's philosophy which looks upon the skylark

as 'scorner of the ground'. If man sheds hate, pride and fear and is free from suffering, he may aspire to the blissful state of the sky lark :

> Yet if we could scorn
> Hate, and pride, and fear ;
> If we were things born,
> Not to shed a tear,
> I know not how the joy we ever should come near.

Bharati believes that man can reach this state if to his natural gifts is added a free life like that of the *cittu*. But like Shelley he is also assailed by a doubt about the fulfilment of the heart's desire for perfect happiness.

Then Bharati dwells at length on the positive and negative aspects of the profound philosophy which he derives from the staccato voice of the *cittu* "vidu" "vidu" "vidu". Here he establishes his superiority to Shelley as, philosophical thinker. The two-fold message of the bird is that we should not neglect our duties in life but we should give up our base desires and strive for spiritual freedom. "Vidu" has a mystical meaning for Bharati. It is the root of "veedu" which is "vidutalai" or freedom from human bondage. This is also called *mukti*. It is not a state that is reached after death. It is liberation of the soul on the earth. Those who achieve this state here will be truly happy. Bharati resolves to strive for true happiness by the grace of Parasakti. The essay on the *cittu* is a passionate plea for living a life of the spirit.

The purely primitive spirit of Shelley's naturalism has been compared with early Aryan poetry by eminent critics.[59] In ancient poetry the activities of nature are described as the activities of living beings. Seasons are pictured as gods and giants warring against one another. Shelley's poetry is full of delightful new nature-myths. They occur wherever his metaphysical

theory of the Universe has not intruded into his imagination. His personifications of the earth and the moon in *Prometheus Unbound* are of this type. One of the finest examples of myth-making is the beautiful lyric *The Cloud* :

I bring fresh showers for the thirsting flowers,
From the seas and the streams ;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.

These splendid impersonations of the cloud are accompanied by imaginative impersonations of nature like the "sanguine Sunrise with his meteor eyes" and the "orbed maiden" the Moon.

Myth-making occurs frequently in the poetry of Bharati. It is a well-known fact that he delved deep into Vedic poetry and evidence of it is found in his commentary on the poetry of the Vedic seers and in his *Vachana Kavitai.* The latter work contains many examples of nature myths. Though handicapped by his conscious effort to imitate Vedic poetry, Bharati has produced new myths. A good example is the description of the wind in the section called The Sun. The forces of nature are impersonated as Gods or Devas as in Vedic literature and thay are prayed to and propitiated by the poet. The highly imaginative nature of the myths is somewhat reminiscent of Shelley as for example in the lines

செவ்வாய், புதன் முதலிய பெண்கள் ஞாயிற்றை வட்ட மிடுகின்றன.
இவை தமது தந்தைமீது காதல் செலுத்துகின்றன ;
அவன் மந்திரத்திலே கட்டுண்டு வரைகடவாது சுழல் கின்றன.[6]

This is a pure nature - myth. What is interesting about it is the scientific aspect of the myth, the influence of sun on stars and planets, which is neatly presented here in a poetic concept. This is something new in Tamil poetry. Only Shelley in English poetry is known for the mastery of the art of giving a poetic form to scientific facts and the best illustration of it is the poem *The Cloud* which, divested of its myths, is a scientific treatise on the origin and activities of the cloud. So it is not difficult to trace the source of Bharati's new myth-making. It may be noted here that the quotation "Iniya Isai sōhamudaiyatu" in the section "Sakti" in *Vachana Kavitai* is almost a verbatim translation of a famous line of Shelley "Our sweetest songs are those that tell of saddest thought".[61]

Bharati's indebtedness to Shelley in primitive myth-making is not clearly manifest in his lyrics. But occasional examples are not wanting. The primitive freshness of his imagination in

காம முற்று நிலத்தொடு நீரும்
காற்றும் நன்கு தழுவி நகைத்தே
தாம யங்கிநல் லின்புறுஞ் சோதி[62]

recalls to mind the simplicity and charm of Nature as in

Twilight, ascending slowly from the east,
Entwined in duskier wreaths her braided locks
On the fair front and radiant eyes of day;

Nathaniel Hawthorne describes one of his characters, a poet, as "living on a diet of fog, morning mists, and a slice of the densest cloud within his reach, sauced with moonshine".[63] He may have in mind a poet like Shelley to whom the spectral world is as concrete as the real world. Certainly Shelley's poetry is full of mists, clouds and moonshine. But he is not known to have subsisted on such a repast! Bharati, however, seems to have

delighted in living on an aerial diet !

நிலாவையும் வானத்து மீனையும் காற்றையும்
  நேர்பட வைத்தாங்கே
குலாவும் அமுதக் குழம்பைக் குடித்தொரு
  கோல வெறிபடைத்தோம்.[64]

The essence of Nature intoxicates the sensitive poet and provides food for his hungry imagination.

There are occasional direct echoes of Shelley in the poetry of Bharati. The passage

முன்னுளில் துன்பின்றி இன்பம்வரா
  தெனப்பெரியோர் மொழிந்தா ரன்றே?[65]

is reminiscent of the well-known line

If Winter comes, can spring be far behind ?[66]

An intensely dramatic situation in Shelley's poetic drama, *The Cenci,* has an interesting parallal in *Panchali Sabatham*. The hapless Droupadi makes a heart-rending but vain appeal to the wise and the good and the pious among the courtiers of Duryodhana to save her from public humiliation and disgrace at the hands of a tyrant :

.........................வானசபையில்
கேள்வி பலவுடையோர், கேடிலா நல்லிசையோர்
வேள்வி தவங்கள் மிகப்புரிந்த வேதியர்கள்,
மேலோ ரிருக்கின்றுர், வெஞ்சினமேன்
                                        கொள்கிலரோ ?[67]

Beatrice makes a similar hopeless appeal to the guests of her father to rescue her from the domestic tyrant :

Dare no one look on me ?
None answer? Can one tyrant overbear

The sense of many best and wisest men?
Or is it that I sue not in some form
Of scrupulous law, that ye deny my suit?[68]

The two identical situations present one tragic phase in the history of human civilization. When the world neglects *dharma* and encourages *adharma*, innocence is trampled on by tyranny with impunity. When men lose their reason, justice flees to 'brutish beasts'. But the two dramas present two different visions of life, one optimistic and the other pessimistic. The triumph of Duryodhana is short-lived and the honour of Droupadi is vindicated. Nemesis overtakes him. Beatrice, pure and innocent, is sacrificed to the tyranny of man-made institutions.

CHAPTER IV

# BHARATI AND WALT WHITMAN

Bharati complains in his poetical autobiography (*Suya Carithai)* that his father wished him well, but to his regret he was entered at an English school. One should not be misled into thinking that anything English was anathema to him. His literary tastes were wide and he was considerably influenced by English and American writers. One of them was Walt Whitman whose cosmic vision and conception of free verse have left a deep impress on the mind and poetry of Bharati.

Numerous references to the United States of America found in the essays of Subramanya Bharati cover various aspects of American life and letters. To Bharati, America was the wealthiest and most industrially advanced country in the world.[1] American civilization was strong enough to spread to other countries like the Philippines[2] America was keenly conscious of India's contribution to science and religion. Her Scientists admired Jagdeesh Chandra Bose for his pioneering work on the life of plants.[3] Earlier, the common people of Europe and America had equated Indians with uncultured peoples, and looked down upon Indian civilization. Then some western scholars read in translations the immortal Indian scriptures and classics like the *Vedas*, the *Upanishads*, the *Ramayana*, the *Mahabharata* and the *Panchatantra* and began to treat Indians as traditionally a very

enlightened and civilized race.[4] Bharati upbraids his countrymen for their belated recognition of the great services of noble Indians like Swami Vivekananda and Rabindranath Tagore after their triumphal progress through Europe and America.[5]

Three aspects of American life which appealed to Bharati most are the high position of women in American society, a free and efficient press and American love of the arts. A profound believer in the emancipation of Indian women, Bharati was never tired of drawing the attention of Indian society to the manner in which countries of the West, including America, treated women. In Europe and America women were allowed great freedom, and no earthquake destroyed those regions;[6] several countries, including America, had granted franchise to women.[7] In many states of America women elected representatives to the Senate. Influential statesmen like Woodrow Wilson and Hughes were working for extending the right of voting to women in other states and thus for bringing about complete equality between men and women throughout the country.[8]

Most of the essays of Subrahmanya Bharati were written by him when he was a journalist wielding his powerful pen against the armed might of the British Government in India. The Indian press was then in its infancy. Bharati was a trenchant critic who often incurred the displeasure of the Government. To escape its rage, he made abortive attempts to start many newspapers one after the other in different centres. When the alien rulers came down on him with a heavy hand, he escaped to Pondicheri from where he continued writing, until the end of his exile, fiery articles against the British. His sufferings at their hands as a fearless journalist and as a poet of spirited national songs made him envy the free American press. He regarded the free press as an indication of the high degree of national consciousness which a civilized country enjoys. He was sorry that the standard of

journalism, particularly in the Tamil state, was unenviable and he was ashamed of comparing it with that of the flourishing press in Europe and America. He lamented that though thirty years had passed since the press began functioning in this part of India, it made no leeway. The unsympathetic Indian Government was partly responsible for this sad state of affairs.[9]

Bharati admired contemporary Americans for their love of the arts. He noted that China and Japan were sending to America highly artistic drawings and paintings and winning much appreciation. There were highly skilled handicraftsmen in India who languished in their profession for want of patronage and capital, and he suggested that they could be encouraged to send their finished products to America for sale.[10] Bharati felt happy that Americans could appreciate Indian poets and musicians. English translations of the poems of three Bengali poets Srimatis Kamini Roy, Mana Kumari Devi and Ananga Mohini Devi, were published in an American journal with encomiastic comments.[11] A sculptor from Poona, Janab Baiji Hameen won considerable fame among the New York artists. At Columbia University Hameen delivered to a discriminating audience a fine lecture on the Ajanta cave paintings. His wife, who had written a book called *The Music of India*, was quite a success when she lectured before a number of American women's clubs with suitable demonstrations. Incidentally Bharati took this as an indication of the high respect with which women, irrespective of their nationality, were treated in America.[12]

Some of the essays of Bharati[13] are shrewd political comments on the First World War. As a vernacular journalist who was interested in informing and educating his readers about the day to day progress of the World War, he could not escape commenting on the participation of the United States of America in the war and her policies framed according to the exigencies of the time. He critically examines the foreign policy of President

Wilson who founded the League of Nations. He makes appreciative comments on the genuine efforts of the American Government to obtain independence for Ireland and Egypt.[14]

Bharati was aware of the colour problem in America. He appreciated the vigorous measures taken there to remove the blot from a progressive society. He was happy to note that the idea of equality was fast spreading among all sections of the American people.[15] He felt that compulsory free education would put an end to such evils.[16] He disapproved of the large scale extermination of the Red Indians by the early settlers, and the lynching of Negroes by their modern counterparts for their friendship with white women. The only remedy lay in the practical application of the concept of equality.[17]

Bharati believed that the Americans were highly susceptible to the influence of Hindu *dharma*. He drew this conclusion from his impressions of Swami Abedananda's lecture tour in Europe and America. Bharati believed with the distinguished disciple of Ramakrishna Paramahamsa that industrialisation of a country and its resultant wealth are not conducive to human happiness; Love of land and love of gold deprive man of spirituality, and his salvation lies only in following the Vedantic doctrines.[18]

As a writer Bharati has an innate sense of humour. He is the author of a collection of delightful short stories in which his humour runs riot. One of them has an unforgettable character–an illiterate old villager. He spends his evenings in the village laundry where the owner of the laundry reads out every day to an enthralled audience the latest issue of a Tamil daily carrying exciting news of the First World War. One day the news conscious old man condescends to enlighten his neighbour on the closing stages of the war. The rural historian's version in lively dialect, difficult to translate into English, runs thus: "The

German King was frantic for peace. Instead of approaching the English people, he appealed to America. It is a strange country where there is no king. But a school master has been chosen to act as king for four years. When the German King sued for peace the acting king retorted that he would talk of peace only after reducing him to ashes. What a school teacher!"[19] President Woodrow Wilson, who was for some years Professor of Political Economy at Princeton, was reduced to the status of a school teacher by the native chronicler!

Three American writers seem to have left a mark on Bharati-Emerson, Thoreau and Whitman. Bharati may have been drawn to them because of their profound love of Hindu scriptures and philosophy. In his prose writings there are a few quotations from Emerson's *Essays* and Thoreau's *Walden*.

Before attempting to define the extent of Whitman's influence on Bharati, mention should be made of two little known American poetesses referred to in *Bharati Tamil.* One of them is Miss Lisette Woodworth Reese whom readers of American poetry may remember as the authoress of the moving poem "Tears". The other cannot be called a poetess in the strict sense of the word, as she seems to have left no poem of merit except one translated into Tamil by Bharati. She is Mrs. Maud Sherman of Detroit, Michigan, according to a short note prefixed to his translation by Bharati.[20]

A Japanese writer by name Noguchi wrote to the Editor of the Calcutta English monthly "*Modern Review*" explaining the characteristic features of the Japanese *hokku* (or *haiku*) and *tanka.*[21] This was translated into Tamil by Bharati and with appropriate comments published as an essay with the title *Japanese Poetry.*[22] In order to prove the superiority of Japanese poetry to its Western counterpart in brevity of expression and beauty of thought, Noguchi compares Miss Reese's "Rain" with

a typical *haiku*. Bharati agrees with the contention of Noguchi that the *haiku* has no rival in the world of poetry.[23] But his brief criticism of the achievements of Miss Reese as a writer of poetry shows his genuine admiration of her artistic skill. "No superficial words, no superficial thoughts–her verses are a string of pearls".[24] Twice in the course of the essay Bharati calls her a queen among poets.

It is a pity that we have no access to the poem of Mrs. Sherman on Mother India, translated into Tamil and published by Bharati in the columns of the *Swadesamitran*. The Tamil rendering is a fine piece of work. There are translations which create the pleasant illusion of an original work like Fitzgerald's *Omar Khayyam*. There are others which are faithful to the original like Chapman's *Homer*. Matthew Arnold observes that a good translation is the result of the union of the translator with his original.[25] This is the impression one gets after reading Bharati's translation.

The poem is divided into two parts "Request" and "Reply". The first part is an apostrophe to Mother India: "Thou art the Mother of all religions, all nations and all mankind. Thou gavest unto the world many men of divine birth. Deliver us from evil. Come unto us and grant us our prayer like your great sons in the past Krishna, Buddha and Rama. Give us this day a sage who can teach us the truth of justice". In the second part, the prayer is granted and Gandhiji appears on the scene. The eloquent tribute paid to Gandhiji for services rendered to India and to the world occupies the rest of the poem.

Occasional pedantry in expression mars the otherwise smooth diction of the translation. "There is nothing inherently undesirable in highly literate terms, but the total effect must be considered in relation to intention and ideology".[26] The metre

of the translation is called in Tamil *ahaval* which is somewhat akin to blank verse.

The extent of Whitman's influence on Bharati may be gauged from a study of his essay *Nagaram*[27] (City), which is really a personal critical estimate of the genius of the American poet and also of his own free verse in Tamil which he calls "Prose–Poetry" the first of its kind in the language. The city is Whitman's "great City" described in *Song of the Broad–Axe.*[28] A brief summary of Bharati's essay on Whitman is given below:[29]

> "What is novel about the poetry of Walt Whitman is that it resembles prose in style. It is devoid of rhyme, alliteration and such poetic devices. Most poetical works belonging to the great languages of the world are in blank verse. Free verse is rare. Whitman believed that the meaning of poetry was in words, not in rhyme and therefore he wrote free verse, retaining only the rhythmic beauty of the language. In Europe he is considered equal to such great poets as Shakespeare, Milton, Dante and Goethe. Europeans treat him as one of the prophets of democracy. He is the most distinguished seer who fearlessly preaches the great truth that all are equal–men, women and children.
>
> " 'It is a single power that keeps the Universe alive. Therefore all are one. Give up fear. Do not harm your fellow creatures; with this limitation you are free to act as you like. Fear no one but God'. This is the essence of Whitman's religious philosophy. He composed many poems based on the teaching of Christ that all men should love one another. Whitman, the prophet, imagines a city where men and women enjoy equal rights, where President, Mayor and Governor are servants of the citizens and where children are taught to look after themselves.

"To-day in Europe and America statesmen are trying to make this imaginary city of Whitman a reality. Who will not love such a city?"

Bharati was a *Vedantin* steeped in Hindu mystic lore. He translated into Tamil the *Samadhi Padam* of *Patanjali Yogasutra* and many *Rig Vedic* hymns and added his comments to both [30] He wrote an illuminating introduction in Tamil to the *Bhagavad Gita.* He maintains that the Gita is more than a *dharma sastra*: it teaches the way to the attainment of *mukti* or salvation in this world itself by complete surrender to God.[31] Most of Bharati's views on Man, on Nature and on Human life may be traced partly to Vedic literature and partly to the European thinkers of the eighteenth century.

Emerson once called the *Leaves of Grass* a mixture of the *Bhagavad Gita* and the *New York Herald.*[32] Describing his meeting with Whitman, Thoreau reported in a letter to Harrison Blake: "Wonderfully like the Orientals...considering that when I asked him if he had read them, he answered "No, tell me about them".[33] But in his old age Whitman refuted his own statement and admitted that he had read the ancient Hindu poems without specifying them. Modern research has discovered a *Vedantin* in Whitman.[34] "The object of the Vedanta is the apprehension of Brahman enshrined in *Sastra* and justified by reasoning and sense perception and the attainment of infinite bliss. . . .The postulate of vedantic thought is the knowability of Brahman by means of intuitive insight afforded by the teaching of the guru. . . .The Vedanta reveals the nature of Brahman as the supreme truth, beauty and goodness".[35]Prof. G. W. Allen in his definitive biography of Whitman says that the Vedantic doctrines were "basic in Whitman's early notebooks."[36] Traces of them are found in many of his important poems like *Song of Myself* and

*Passage to India.* It should be evident by now that Bharati and Whitman may have entertained identical views on many things.

In a spirited passage in *Passage to India,* Whitman addresses his soul :

> "Soundest below the Sanscrit and the Vedas ?
> Then have thy bent unleash'd".

It is an eloquent commentary on the inner voyage undertaken by both Whitman and Bharati. At the end of the fascinating voyage they discover a spiritual democracy which seems to owe its existence to the teachings of the *Bhagavad Gita.*

The idea of an unlimited personality and the concept of egalitarianism are the two cardinal principles which sustain the spiritual democracy of the two poets. The cosmic "I" of Whitman has often been identified with the Universal "I" of the *Bhagavad Gita.* Whitman's ego is, however, onesided.[37] His "I" sometimes represents the poet making a confession and sometimes man modern or universal. "When his words adhere to concrete experience and yet are bathed in imagination, his statements become broadly representative of humanity".[38] Often it is "a personification of an animistic force, such as primitive minds before the dawn of history worshipped in the stallion, the bull, or some other god of fertility".[39]

There are two ideas prominent in "Song of Myself". The poet claims that he is of "every hue and caste" and of ''every rank and religion". There is universality in his words.[40]

> I celebrate myself, and sing myself,
> And what I assume, you shall assume,
> For every atom belonging to me as good belongs to you.

Whitman expresses profound faith in the concept of egalitarianism which embraces all objects animate and inanimate, and all experiences :

(1) I am of old, and young, of the foolish as much as the wise

Regardless of others, even regardful of others,
Maternal as well as paternal, a child as well as a man. . . .

(2) I am the poet of the Body and I am the poet of the soul
The pleasures of heaven are with me and pains of hell are with me. . . .

(3) I find I incorporate gneiss, coal, long-threaded moss, fruits, grains, esculent roots,

And I am stucco'd with quadrupeds and birds all over. . . .

(4) I see something of God each hour of the twenty-four, and each moment then,

In the faces of men and women I see God, and in my own face in the glass.[41]

Bharati's ego, wherever it is expressed, is neither onesided nor blatant. With him it is always a mystical experience of the union of the individual soul with the Universal Soul. When he is one with the Divine, he becomes one with the whole stream of life. There is no progression as in Whitman from love of self to love of God. Bharati like Whitman has given profound expression to his faith in the oneness of all things. The poem[42] நான் (I) may be compared with the egoistic utterances of Whitman in *Song of Myself*. The haunting refrain of the word 'நான்'

reminds one of the oft-repeated personal and cosmic "I" of Whitman :

வானில் பறக்கின்ற புள்ளெலாம் நான்
மண்ணில் திரியும் விலங்கெலாம் நான்
கானிழல் வளரும் மரமெலாம் நான்
காற்றும் புனலும் கடலுமே நான்[48]

In the last stanza of the poem Bharati transcends his ego and calls it an illusion of the greater "I" that pervades the universe:

நானெனும் பொய்யை நடத்துவோன் நான்
கானச்சுடர் வானில் செல்லுவோன் நான்
ஆனபொருள்கள் அனைத்தினும் ஒன்றாய்
அறிவாய் விளங்கு முதற்சோதி நான்.

To Whitman the "pleasures of heaven" and the "pains of hell" are the same. Bharati expresses a similar idea in the lines

இவ்விசை மாதரி சையுளேன் நான்
இன்பத் திரள்கள் அனைத்துமே நான்
புன்னிலை மாந்தர்தம் பொய்யெலாம் நான்
பொறையருந் துன்பப் புணர்ப்பெலாம் நான்.

The concept of spiritual equality is enshrined in the well-known lines

காக்கை குருவி எங்கள் ஜாதி—நீள்
கடலும் மலையும் எங்கள் கூட்டம்.[44]

In one of his philosophical essays Bharati writes: 'Your soul and the soul of the universe are one. Yourself, myself, crocodile, tortoise, fly, eagle, donkey are animated by the same being and that is God'. According to the *Song of Myself*,

The sharp-hoof'd moose of the north, the cat on the
house—still, the chickadee, the prairie-dog,
The litter of the grunting sow as they tug at the teats,

The brood of the turkey-hen and she with her half-
spread wings,
I see in them and myself the same old law.

According to the Gita 'Sages see with an equal eye, a learned and humble Brahmin, a cow, an elephant or even a dog or an outcaste.'[45] In this sense both Bharati and Whitman are sages.

In the spiritual democracy the body is treated with as much reverence as the soul. In fact the body, as an experience, becomes part of the soul. To whitman "Not an inch, nor a particle of an inch is vile, and none shall be less familiar than the rest".[46] "If anything is sacred, the human body is sacred"[47] because it is of the soul. The "soul is not more than the body" and "the body is not more than the soul". Whitman "was the first to smash the old moral conception that the soul of man is something 'superior' and 'above' the flesh"[48]. This 'equalitarian inclusiveness' of Whitman is also found in Bharati. The Tamil poet was never tired of repeating that the body should be carefully nurtured and kept in good health because proper enjoyment of life through the senses, a gift of God, depended upon the body.[49] The body is as sacred as the soul, and according to Ramakrishna Paramahamsa, quoted by Bharati[50]: "Those who practice *dharma* should carefully tend the body. It is the temple of the soul. The Divine is present in the body".

The spiritual democracy is really the inner world of the poet — a world of perceptions. What appears as ugly and unseemly in the outer world becomes beautiful there. "A thing of beauty (which) is a joy for ever" and "the human face divine" really belong to the higher world of the poet where inequalities do not exist. Whitman's *Faces* incorporates this idea :

Sauntering the pavement thus, or crossing the ceaseless
ferry, faces and faces and faces,

I see them and complain not, and am content with all.

To Bharati the faces of wandering beggars are marvellously beautiful and they remind him of the dusty faces of idols.[51]

Universality of love is a great spiritual force in Whitman's democracy. It is evident in his passionate attachment to Nature. "There never was a poet who, more passionately than Whitman, found in Nature a companion, a friend, a lover with whom he constantly enacts the great mystery of love; losing himself in the Beloved only to find that the Beloved is one with himself, and that both in their oneness with each other discover themselves as partaking of a unity beyond themselves."[52] Many lines in 'Song of Myself' bear witness to the universal love of the poet: "A kelson of creation is love"; "And whoever walks a furlong without sympathy walks to his own funeral drest in his shroud". The inhabitants of the 'great city' which is the capital of the new democracy are filled with love—"knitting, enclosing, all-diffusing love". 'Like a light it silently wraps all'. *Leaves of Grass* records the steady progression of the poet's love, from a passionate identification with life to death and from death to immortality.[53] It is a remarkable transition from *Song of Myself* to *Passage to India.*

No such steady growth of love can be traced in the poems of Bharati because spiritual maturity came to him quite early in life from his deep devotion to the Vedic doctrines and also to the teachings of the Buddha. The poem murasu (Drum) announces to the world that love unites all and brings freedom to all:

1. அன்பென்று கொட்டு முரசே—மக்கள்
   அத்தனை பேரும் நிகராம்
   இன்பங்கள் யாவும் பெருகும்—இங்கு
   யாவரும் ஒன்றென்று கொண்டால்.

2. அன்பென்று கொட்டு முரசே—அதில்
யார்க்கும் விடுதலை உண்டு.

Love treats as equal mother and child, educated and uneducated, man and God.[54]

In his own country and abroad Whitman is regarded as the poet of American nationalism. In his early writings he sounds jingoistic. Gradually chauvinism becomes enlightened nationalism with strong tendencies towards internationalism.[55] In his 1885 Preface to the *Leaves of Grass* the confident chauvinist writes: 'The American poets are to enclose old and new; for America is the race of races. Of them a bard is to be commensurate with the people. To him the other continents arrive as contributions . . . he incarnates its geography and natural life and rivers and lakes'. As a critic has pointed out, *Leaves of Grass* is the meeting place of a highly self-conscious poet and a highly self-conscious nation.[56] In *Birds of Passage* Whitman's nationalism sounds blatant

"The measur' faith of other lands, the grandeurs of the past,
Are not for thee, but grandeurs of thine own,
Deific faiths and amplitudes, absorbing, comprehending all,
All eligible to all."

The same arrogant note is sounded in *By Blue Ontario's Shore*;

"Ages, precedents, have long been accumulating undirected materials,
America brings builders, and brings its own styles."

But there had always been an element of conservatism in Whitman and as he became mellow with the passage of time, he returned to the mysterious past which he had rejected earlier.

He came to recognize the religious element at the core of the democracy he conceived.[57] America should receive the accumulated wisdom of the past from the oldest civilizations and build a comprehensive new world. The poet envisages such a future in *Passage to India*:

I see O year in you the vast terraqueous globe given and
giving all,

Europe to Asia, Africa join'd and they to the New World,
The lands, geographies, dancing before you, holding a festival
garland,
As brides and bridegrooms hand in hand.

Commenting on the wide popularity enjoyed by Bharati as poet of Indian nationalism, his biographer in English writes:

"His songs in praise of our motherland are on the lips of everyone. Boys and girls at school, their elders at home, gentle and simple, the learned and the illiterate, all have made the soul-stirring strains of his poetry a part of their own emotional equipment".[58]

Bharati's patriotic poems were all composed when India was groaning under the British yoke, and therefore they are full of fire. His patriotism not only becomes 'a religion, but the religious impulse is given a mystic orientation'.[59] To Bharati India is the Supreme Mother, Bharata Mata, Shakti. One may be tempted to compare poems like 'Bharata Nadu' and 'Bharata Mata' with Whitman's 'By Blue Ontario's Shore' which trumpets to the world his passionate love of America. The American poet identifies his life with the life of the nation so much that his 'I' represents all the people of his country:

A Nation announcing itself,
I myself make the only growth by which I can be appreciated,

I reject none, accept all, reproduce all in my own forms.

When Bharati sings

பாருக்குள்ளே நல்ல நாடு—எங்கள்
பாரத நாடு.[60]

it is not an arrogant display of patriotism, but the genuine pride of the poet in the glorious past of his country. The very word 'Bharat' is evocative of rich memories. To Bharati the achievements of our saints, seers, heroes and poets are not the triumphs of great individuals, but of Bharata Mata herself. It was the great Mother (not the Rishis) who wrote in the Vedas that we are the children of the same God and the world is a well of pleasure:

ஒன்றே பரம்பொருள், நாம் அதன்மக்கள்
உலகின்பக் கேணி என்றே மிக
நன்று பல்வேதம் வரைந்ததை பாரத
நாயகிதன் திருக்கை.

There are striking similarities between Whitman and Bharati as poets of nationalism. Whitman believed in national unity and as a Unionist he desired to "sing the idea of all" and then to sing the "song of each member of the States". This idea of unity in diversity is expressed in 'From Paumanok Starting I Fly like a Bird"[61]:

From Paumanok I Fly like a bird
... ... ... ... ... ... ... ... ... ... ...
To the north betaking myself to sing there arctic songs
... ... ... ... ... ... ... ... ... ... ...
To Wisconsin, Iowa, Minnesota, to sing their songs...........
Then to Ohio and Indiana to sing theirs, to Missouri and Kansas and Arkansas to sing theirs,
To Tennessey and Kentucky, to the Carolinas and Georgia to sing theirs,

To Texas and so along up toward California to roam accepted everywhere.........

In a lyrical outburst Bharati sings of the unity of India :

சிந்து நதியின் மிசைநில வினிலே
    சேரநன் னாட்டிளம் பெண்க ளுடனே
சுந்தரத் தெலுங்கினில் பாட்டி சைத்துத்
    தோணிக ளோட்டி விளையாடி வருவோம்,

கங்கைப் புரத்துக் கோதுமைப் பண்டம்
    காவிரி வெற்றிலைக்கு மாறுகொள் குவோம்
சிங்க மராட்டியர்தம் கவிதை கொண்டு
    சேரத்துத் தந்தங்கள் பரிசளிப் போம்.[62]

The poet's imagination spans India from east to west and from south to north and brings together whatever is between them. This imaginative apprehension of the mystical union of India lies embedded in the subconscious self of every Indian. In his magnificent epilogue to the *Discovery of India* Nehru writes "The Discovery of India — What have I discovered? ... To-day she is four hundred million separate individual men and women, each differing from the other, each living in a private universe of thought and feeling ... Yet something has bound them together and binds them still. India is a geographical and economic entity, a cultural unity amidst diversity, a bundle of contradictions held together by strong but invisible threads". The patriotic poems of the two poets under discussion express in eloquent terms the imperative need for national unity in a period of stress and strain, a lesson which Shakespeare taught his countrymen in his Historical plays.[63]

One of the most popular poems of Bharati on the national flag[64] is strangely reminscent of Whitman's *Song of the Banner at Daybreak*.[65] The two poems took shape in a period of conflict and tension in the history of the two countries — India fighting

her English rulers under the inspiring leadership of Mahatma Gandhi and America facing the severest test of her unity under the wise but firm guidance of Abraham Lincoln. Whitman's banner (and pennant) and Bharati's flag symbolize the united defiance of a nation against a serious threat to freedom. The pennant 'shaped like a sword' indicates 'war and defiance' and so the 'starry banner' 'broad and blue' flapping in the wind. They discard 'peace over all the sea and land'. India's national flag bearing the fearful weapon of Indra and the crescent moon of the Muslims flashes like lightning in the sky. The banner and pennant are not 'mere strips of cloth profiting nothing, only flapping in the wind'. They bring to the ears of the poet shouts of war and the music of peace:

> I hear the tramp of armies, I hear the challenging Sentry,
> I hear the jubilant shouts of millions of men, I hear
> liberty:
> ... ... ... ... ... ... ... ... ... ... ... ...
> I see numberless farms, I see farmers working in their
> fields or barns,
> I see the stores, depots, of Boston, Baltimore, Charleston,
> New Orleans,
> I see far in the West the immense area of grain.......[66]

In short Whitman sees in the banner and pennant "the Identity formed out of thirty-eight spacious and haughty states..." To Bharati the national flag is not just "a piece of silk" fluttering in the world. It brings no vision of peace to him as there is no peace without freedom. The flag crystallises the united opposition of thirty million people against a common tyrant. It is this unity that gives strength to the flag that can fly unconcerned when a fierce whirlwind sweeps round it:

> பட்டுத் துகிலென லாமோ ?—அதில்
> பாய்ந்து சுழற்றும் பெரும்புயல் காற்று

மட்டுமிகுந் தடித்தாலும்—அதை
மதியாதவ் வுறுதிகொள் மாணிக்கப் படலம்.

Bharati sees armies of heroic men tramping from different parts of India and gathering under the flag to fight unto death—brave Tamilians, fierce Maravas, daring Telugus, death-defying Mahārattas, doughty Rajputs, patriotic Bengalis and a host of other brave Indians:

கம்பத்தின் கீழ்நிற்றல் காணீர்—எங்கும்
காணரும் வீரர் பெருந்திருக் கூட்டம்
நம்பற்குரிய அவ்வீரர்—தங்கள்
நல்லுயிர் ஈந்தும் கொடியினைக் காப்பார்.

Swami Suddhananda Bharati in his two enthusiastic studies in Bharati[67] has quoted some well-known passages from *Leaves of Grass* and drawn an interesting comparison between the two poets' exalted treatment of women. As social equality of men and women is an accomplished fact in the West, critics of Whitman have not taken cognizance of his profoundly sympathetic attitude to women. Bharati is a poet of refined sensibility and Indian women, for long the social inferiors of men, find in him a great and doughty champion. How much importance Bharati attached to women may be understood from the fact that of the four major divisions of his essays, one is entirely devoted to women. Both Whitman and Bharati treat women with reverence. "I say there is nothing greater than the mother" is a characteristic statement of Whitman from *Song of Myself*. To Bharati 'there is no deity greater than the mother'[68] and woman is an incarnation of Shakti.[69] Both poets speak with great vehemence of the perfect equality of men and women which had divine sanction. In the 'great city' which had 'the greatest men and women', the latter 'walk in public processions in the streets the same as the men' and 'they enter the public assembly and take places the same as the men'. Bharati believed that the material

and moral prosperity of the world depended upon the perfect equality of the sexes.[70] His treatment of women is more exalted than that of Whitman and somewhat mystical probably because of his belief in the Shakti cult and his reading of Shelley.

Bharati's prose-poetry *(Vachana Kavithaigal)* is a mixture of the Vēdas and Whitman. The thought content of his *vers libre* is mostly drawn from the Vēdic scriptures and the verses are modelled on the Vedic chant and the free verse of Whitman. Bharati's absorbing interest in Whitman can be deduced from his essay (City) in which he discusses the American poet's free verse. It is safe to assume that the primary inspiration for writing free verse in Tamil—Bharati was the first to attempt it in the language — may have come from Tagore who popularised prose-poetry in English by his free rendering of *Gitañjali*. But the impact of Whitman's poetry on the metrical structure of the Tamil verse can hardly be overlooked.

Whitman's prejudices as a democrat made him consider metre as feudal, European and outdated.[71] He admitted that there where poets "whose shapes the mantle of such verse has beautifully and appropriately envelope". But modern poetry is written not to be sung aloud but to be read silently. He was sure that the time was ripe for abolishing all distinctions between prose and poetry. The serious limitations of orthodox poetry would prevent it from handling great modern subjects of democracy and science. His duty as a poet was to "take hold of muscular democratic virilities without wincing and put them into verse" and the new medium for him was free verse. In his enthusiasm Whitman sometimes went to the extent of making his poetry and prose interchangeable. Occasionally Whitman treated what he wrote as both prose and poetry. Lines from *By Blue Ontario's Shore* appear as prose in his introduction to *Leaves of Grass*. If he failed as a poet — to some extent he did fail — it was because of his misconception that a poet should

observe things with the eyes of the man in the street and speak his language. But by his bold experiments Whitman did a great service to American poetry. He released it from its slavish adherence to certain popular English metres. "That work accomplished there was a new poetry in America".[72]

Whitman once called the Leaves "a language experiment". Throughout his life he was engaged, though intermittently, in devising for America a language of its own. He felt that language was not the creation of scholars. It was shaped "out of the work, needs, ties, joys, effections, tastes of long generations of humanity".[73] According to him the best language "has its bases broad and low, close to the ground. Its final decisions are made by the masses".[74] Emerson, who anticipated Whitman in theory though not in practice to some extent, observed: "How superior in force is the language of the street to that of the academy. The speech of the man in the street is invariably strong nor can you mend it by making it what you call parliamentary". Whitman believed that the American democracy was a fertile ground for the English language to grow greater and more potential. There is a strain of idealism in his conception of language: "All words are spiritual — nothing is more spiritual than words".[75]

A careful study of the prose-poetry of Bharati has shown certain interesting results. He had employed about a dozen metrical devices. Some of them like parallelism, initial reiteration and catalogue of names have been widely made use of by Whitman. Others belong to the hoary tradition of Tamil poetry.

Parallelism is a well-known Biblical device which is also found in many religious scriptures of the world including the Vedas. A typical passage from the Bible reads:

> 'And God said, let there be light: and there was light.
> And God saw the light, that it was good; and God

divided the light from the darkness,
And God called the light Day, and the darkness he called Night,
And the evening and the morning were the first day'.

In the *Rig-Veda*, Indra, the Rain-Giver is praised:

'When light was poisoned by dark gloom,
'Twas Indra won her from its womb.
When rain was poisoned by the cloud,
'Twas Indra slew the demon proud'.

*The Song of the Open Road* contains many fine examples of Whitman's use of parallelism as a prosodic device:[76]

The earth never tires,
The earth is rude, Silent, incomprehensible at first,
Nature is rude and incomprehensible at first,
I swear to you there are divine things more beautiful than words can tell.

A good illustration of Bharati's use of parallelism is

படைப்பு நமது கண்ணுக்குத் தெரியாது ; அறிவுக்குத் தெரியாது
சாவு நமது கண்ணுக்குத் தெரியும், அறிவுக்குத் தெரியாது
வாழ்க்கை நமது கண்ணுக்குத் தெரியும், அறிவுக்குத் தெரியும்.[77]

Bharati's works in prose and verse reveal his intimate knowledge of the Bible. He interprets the Word as *Shakti* and God as *Parama Purusha* and they are one.[78] One of his 'Divine Songs' is on Jesus Christ in which Bharati stresses the need to practise Humility, Love and Truth—lessons which the life of the Saviour teaches us.[79] In his essays he often quotes from parables of Jesus to reinforce his arguments. Bharati was possibly aware of

the use of parallelism in the Bible and in the Vedas. But as Whitman served as a model for him in free verse writing, he may have taken a hint from the American poet that parallelism could be successfully used as a prosodic device.

Following the Bible, Whitman used what G. W. Allen calls 'envelop' i. e. parallelism in expressing similar ideas.[80] A typical example is *Miracles* which structurally contains two 'envelopes'. A general idea is stated in 1.2. "As to me I know nothing else but miracles' and it is followed by parallel illustrations (11.3-14). In lines 15 and 16 the first idea in 1.2. is reiterated. The second half of the poem has the same pattern repeated. Bharati seems to have employed a similar device in the first section of his prose-poetry.[81] Line 1 of stanza 4 states "This universe in one". Lines 2 to 14 give five groups of parallel illustrations. Structurally the stanza is composed of five 'envelopes'. In the last five lines the initial idea is repeated and elaborated.

One of the characteristic metrical devices in Whitman's poetry is initial reiteration.[82]

(1) Out of the cradle endlessly rocking,
Out of the mocking bird's throat, the musical shuttle,
Out of the Ninth month midnight......[83]

(2) Here is not merely a nation but a teaming Nation of Nations,
Here is what moves in magnificent masses careless of particulars,
Here are the roughs, beards, friendliness, combativeness, the soul loves.........[84]

Bharati has widely employed this prosodic device :

1. நமது விழிகளிலே மின்னல் பிறந்திடுக
நமது நெஞ்சினிலே மின்னல் விசிறிப்பாய்க

நமது வலக்கையிலே மின்னல் தோன்றுக
நமது பாட்டு மின்னலுடைத் தாகுக
நமது வாக்கு மின்போல் அடித்திடுக.[85]

2. சக்தி வெள்ளத்திலே ஞாயிறு ஓர்குமிழாம்
சக்திப் பொய்கையிலே ஞாயிறு ஒருமலர்
சக்தி அநந்தம் எல்லையற்றது, முடிவற்றது.[86]

3. அவன்வரும் வழியை நன்றாகத்துடைத்து நல்லநீர் தெளித்து வைத்திடுவோம்
அவன்வரும் வழியிலே கர்ப்பூரம் முதலிய நறும்பொருள்களைக் கொளுத்திவைப்போம்
அவன் நல்ல மருந்தாக வருக,
அவன் நமக்கு உயிராக வருக.[87]

Initial reiteration is something new to Tamil poetry. There are no traces of it in Vedic literature except in occasional passages in the *Rig Veda*:

(1) Agnim ile purah — hitam yajnasya devam retvijam hotaram ratna — dhatamam.
(2) Agnih purvebhi reshi — bhih idayah nutansihuta sah devan a iha vakshate.
(3) Agnina rayim asnavat posham eva dive-dive yasasam viravat-tamam.[88]

(1) Vayo a yahi darsata ime somah aram — kritah tesham pahi srudhi havam.
(2) Vayo ukthebhih jarante tvam achha jaritarah sutasomah ahah — vidah.
(3) Vayo tava pra — princhati dhana jigati dasushe urichi soma — pitaye.[89]

The basis of vedic metre is the syllable. The metrical unit is the *foot* (pada) or quarter or verse or line consisting of 5 to 12 syllables. The verse is regulated by quantitative rhythm generally

iambic. The rhythm of the later part of the verse is more strictly regulated than the earlier part.[90] It follows that initial reiteration is not a recognized device in the Vedas. Bharati's wide use of it inevitably takes us back to Whitman.

Whitman's catalogue of names[91] has won for him a certain notoriety, owing to the unkind utterances of critics like Emerson who says : "I expect him to make the Songs of the Nation but he seems contented to make the inventories". To Bailey the catalogue is no better than a "geographical exercise-book".[92] But it was "the means by which Whitman tried to accommodate the Emersonian paradox the universality of the concrete, individual self".[93] It is also a pictorial survey of the America Whitman knew. Bharati's prose-poetry has a few impressive catalogues of names all found in the first section on happiness :[94]

> மனம் தெய்வம், சித்தம் தெய்வம், உயிர் தெய்வம்
> காடு, மலை, அருவி, ஆறு,
> கடல், நிலம், நீர், காற்று, தீ, வான்
> ஞாயிறு திங்கள் வானத்துச்சுடர்கள்—எல்லாம்
> தெய்வங்கள்.
> உலோகங்கள், மரங்கள், ஊர்வன, நீந்துவன
> மனிதர்—இவை அமுதங்கள்.[95]

The names are from the seen and the unseen worlds and they illustrate a profound truth, - unity in diversity, the one in many.

Rhetorical device is used by both Whitman and Bharati with extraordinary effect. The latter was an accomplished speaker whose impact is felt in many lines. Rhetorical passages in prose-poetry sound more effective and startling than those in the Leaves as they express the burning curiosity of the poet to penetrate into the vital secrets of Nature. Bharati's address to the Sun is full of rich associations :

> ஞாயிறே, இருளை என்னசெய்து விட்டாய்?

ஓட்டினாயா ? கொன்றாயா ? விழுங்கிவிட்டாயா ?
கட்டி முத்தமிட்டு நன்கதிரிகளாகிய கைகளால்
மறைத்து விட்டாயா ?
இருள் நினக்குப் பகையா ?
இருள்நின் உணவுப் பொருளா ?
... ... ... ... ... ... அதுநின் காதலியா ?
... ... ... ... ... ... ... ... ... ... ...
உங்களுக்கு மரணமில்லையா ? நீங்கள் அமுதமா ? [96]

Here is a short poem of Whitman which (not the disturbing sentiment but the spirit) will strongly appeal to us Indians, particularly the last line which suddenly illuminates the whole piece.[97]

Are you the new person drawn toward me?

To begin with take warning, I am surely far different from what you suppose:

Do you suppose you will find in me your ideal?

Do you think it is so easy to have me become your lover?

Do you think the friendship of me would be unalloy'd satisfaction?

Do you think I am trusty and faithful?

Do you see no further than this facade, this smooth and tolerant manner of me?

Do you suppose yourself advancing on real ground toward a real heroic man?

Have you no thought O dreamer that it may be all maya, illusion?

Emerson, Thoreau and Whitman 'travelled' through 'Hindustan' and 'the vales of Kashmere' in their quest for truth. Now Bharati has returned the compliment by seeing their guidance in

a similar quest. The mutual influence of American and Indian literatures thus fulfils Whitman's dream: "I see that this world of the West, as part of all, fuses inseparably with the East, and with all, as time does — the ever new, yet old, old human race — 'the same subject continued,' as the novels of our grandfathers had it for chapter — heads".[98]

CHAPTER V

# BHARATI'S FREE VERSE

The pioneering efforts of Bharati in introducing free verse as a *genre* of Tamil poetry have not been granted proper recognition. There is still a strong wave of prejudice and suspicion against *vers libre* which is considered incompatible with the natural sweetness of the Tamil language. It is the orthodox view that the hoary traditions of Tamil poetry with its subtle sound and rhythm will admit no freedom with verse[1] and therefore the new movement is sure to die an ignoble death. It is hardly recognized by the traditionalists that the new writing is a revolt against the straight jacket of metrical rules and therefore they have no right to complain that it attempts to break away with rigid conventions. In their anxiety to protect the sanctity of Tamil poetry against the onslaughts of novel experiments, they maintain that free verse is nothing but prose in a new garb. Further they argue that with the writers of *vers libre*, to write poetry is to transprose; unable to produce genuine poetry, they have evolved a new kind of prose! Even against Bharati this monstrous charge has been levelled by an over-zealous champion of the old school.[2] According to him the poet, in his attempt to incorporate the noble ideas of the Vedic seers in the language of poetry, overshot his mark and the result was *Vachana Kavithai*; even Bharati did not call these abominations poetry. Such are the vagaries of criticism!

A discussion of the merits and demerits of free verse to-day may sound anachronistic to English-educated readers accustomed to enjoy the poetry of Pound, Eliot and Auden. But it is necessitated by the prevailing misconception about free verse in this part of the world. That free verse has come to stay is hardly disputed to-day. The position of the modern poet has been lucidly stated by the new school: "The modern poet has no uncompromising theory of metrical composition. His theory, if any, is that it is sufficient to be a poet and to be honest with one's self and that the rest follows naturally....He knows that in its greatest moments there is no regularity in Shakespeare's verse, but only a tremendous sincerity, and a rhythm that is the rhythm of the emotional mood expressed and not the rhythm of a regular schem".[3]

*Vers libre* may be called "unrhymed cadence", a phrase borrowed from F. S. Flint, the Imagist poet by Amy Lowell, a successful practitioner of free verse, who explains its characteristics thus.[4] "Free verse follows its own law of cadence". Its "unit is the strophe, which may be the whole poem, or may be only a part. Each strophe is a complete circle". What is fundamental is a rhythmic movement, whether fast or slow of the verse "returning upon itself, like the swing of a balanced pendulum. Within that swing, the lines move as the poet wills". This perfect swing is basic to the poem. Free verse is thus essentially strophic.

When free verse was still in its infancy, serious objections were raised against practising it by poets like Robert Graves. He contended that the new poet lost his control over his reader's attention temporarily, that in free verse there was no natural indication as to how the lines were to be stressed, that the freedom of stress left too much to chance and what was most damaging that the standard of free verse was not as high as its practitioners aspired to[5]. But since the time of Graves's challenge,

*vers libre* has registered tremendous advance, in spite of the emergence of a swarm of writers whose poetry seems easier to write than to read, and bears, as the phrase is 'no verse necessity''[6]. The dust raised by controversial claims made both by the traditionalists and the protestants in support of their schools has now settled down and one would agree with J. L. Lowes's fair evaluation of *vers libre* in his excellent study *Convention and Revolt in Poetry*.

Lowes acknowledges that the contributions made by the serious writers of free verse are of "genuine significance". The diction of the best free verse is fresh and vivid which is of particular value to poetry[6a]. The new rhythms become "a medium of unmistakable artistic possibilities" in the hands of competent poets and these rhythms are so beautiful that even traditionalists like them secretly! Set againt these contributions the abatements of the new poetry are the exclusion of much that is creative by a trend towards externality and the absence of a norm. The above critical utterance of Lowes made two decades ago still carries much truth. Concluding his brilliant survey of tradition and revolt in poetry, he says "Far more significant than the faults of the movement, or even than its merits, is the fact that it exists". Nay, it more than exits and it has become a respectable *genre.*

The first impact of free verse on modern Tamil poetry was made through Bharati's *Vachana Kavitai.* It did not begin with a bang. Neither did it end in a whimper. Its significance was hardly recognized even by Bharati. As in his other literary ventures like shortstory writing and essay-writing, his pioneering spirit showed itself capable of exploring a new avenue and then went on to "fresh fields and pastures new", perhaps leaving it to a sensible posterity to judge his varied contributions to Tamil literature.

Some of the foreign influences that have gone into the making of Bharati's prose – poetry have already been noted in previous chapters.[7] It remains to be seen now what proportion of native element sustains the thought and structure of his free verse. The thought – content is mostly made up of the mystic approach of the Vedic *Rishis* to the awful forces of Nature and of their mythical attitude. Bharati has also pressed into service his scientific knowledge and the touch of modernity has saved his prose – poetry from being merely a pale and lifeless imitation of the Vedic hymns. The verses have a strong tinge of Advaitic philosophy.

An erroneous impression has been created by some critics of the poet's free verse that Bharati has successfully imitated the myth–making faculty of the Vedic Seers and has combined it dexterously with the Advaitic concept of the universe. That his reading of the Vedas has yielded to the strong impact of Sri Aurobindo's new view of the scriptures has completely escaped their notice.

Commenting on the Vedic influence in Bharati's excursions into the realm of free verse, Prof. Mahadevan observes:[8] "He chose for his model the utterances of the Vedic seers, and has endeavoured to recapture something of their pristine love of natural phenomena. The praise of the elemental powers has the *candid objectivity of a child's wondering reactions to the beauty of the world around it* (emphasis mine), while an undercurrent of metaphysical thought knits them all together in the supreme concept of Advaita". The words emphasised are based on a misconception developed by modern European scholarship which, according to Sri Aurobindo, treats the Vedas as "the hymnal of an early, primitive and largely barbaric society, crude in its moral and religious conceptions, rude in its social structure and entirely child like in its outlook upon the world that environed it".[9] The great philosopher says that besides a mythical and

historical interpretation necessitated by the ritualistic function of the Vedas, they have a higher and mystical meaning. Sri Aurobindo has expounded with great clarity and precision this deeper meaning in several essays.[10] It should never be forgotten that Bharati's interest in the sacred scriptures was stimulated by his intimate contact with Sri Aurobindo while they spent their exile together in Pondicheri. It was the sage who initiated the poet into the mysteries of Vedic literature and took him on a fascinating voyage of spiritual discovery. It ended in Bharati's successful composition of *Vachana Kavitai* modelled on the Vedic chant and his rendering into Tamil of some *Suktas* of the Rig Veda with a commentary in Tamil.

A resume of Sri Aurobindo's reinterpretation of the Vedas is well worth the trouble as it throws considerable light on Bharati's metaphysical thought enshrined in his free verse. In the beginning in India there was naturalistic religion – worship of the sun, moon, earth etc. Gradually these powers assumed a psychological function. For example Saraswati, who was originally a River-Goddess, became subsequently Goddess of Wisdom. The Rishis were mystics, who "in their search for Ultimate Reality, established their practices, significant rites, symbols, secret lore within or on the border of the more primitive exterior religions."[11] They discovered the mysteries of the occult world and devised an elaborate system of symbols to conceal their precious secret. So the Vedas have an esoteric meaning and a mystic wisdom hidden in an apparently ritualistic language. To preserve the secret symbols, words were deliberately chosen to give a double meaning. According to Sri Aurobindo the Vedic "cow" also means light or a ray of light. "Horse" is a symbol of power or spiritual strength. To understand and appreciate the Vedas, the initiated should look for a higher or esoteric meaning in them. In the words of Sri Aurobindo: "The Rishis arranged the substance of their thought in a system of parallelism by which the same deities were at once internal and external powers of

universal Nature, and they managed its expression through a system of double values by which the same language served for their worship in both aspects. But the psychological sense predominates and is more pervading, close knit and coherent than the physical"[12]. The exposition of the "psychological sense" is his greatest contribution as an interpreter of the Vedas.

How closely Bharati follows Sri Aurobindo is evident from his fragmentary translation of the Rig Veda and his commentary. In the opinion of the Tamil poet, the Rig Veda is the fruit of the Yogic experience of the Rishis. They are "poet-seers" whose sacred poetry sends us into divine raptures. To recapture the true spirit of Vedic poetry one should look for a higher meaning concealed in an apparently common language[13].

Some of Bharati's interpretations of Vedic verses are closely modelled upon the readings of Sri Aurobindo. About the Aswins Bharati says :

"அசுவிநௌ" என்றால் குதிரை ஏறிவரும் இருவர் என்பது பொருள். இவர் இரவு பகலைக் குறிப்பிடுவதாகச் சில ஐரோப்பியப் பண்டிதர்கள் கருதுகிறார்கள். தேவ வைத்தியர் என்பது புராணக் கொள்கை. ... ... ... ... அசுவம் என்பது உயிர்த்திறமை. அத்திறமையை அதன் போக்குவரவுகளிலே பாதுகாக்கும் இரண்டுவித சக்திகளே அசுவிநௌ தேவர் என்பது யோகிகளின் மதம்."[14]

To Sri Aurobindo Aswins are "riders of drivers of the Horse', and "they use the vitality of the human being as the motive-force of the journey; but also they work in the thought and lead it to the Truth. They give health, beauty, wholeness to the body; they are the divine physicians"[15]. Ghee is a sacrificial offering in the Vedas. "neyyoli" (the brightness of ghee) is interpreted as "Jnanatelivu", spiritual enlightenment or inner light by Bharati[16]. Sri Aurobindo says that *ghrta* (ghee) means light or inner flame[17].

Bharati's Tamil version and Sri Aurobindo's English rendering of *Nandala(i)*. *Sukta(i)* of the Rig Veda have a very close affinity:

(i) Bharati:

1. தீ வேள்வியின் முன் நிற்பவன்; அதன் பருவங்களை வகுக்கும் தேவன்; அங்கு வானவரை அழைப்பவன்; செல்வங்களை மிகுதியுற நாட்டுவோன்; அவனை வேண்டு கிறேன்.

2. தீயை முன்னைப் புலவர் போற்றினர்; புதியோரும் அவனையே போற்றுக. அவன் இங்கு அமரரைக் கொண்டு தருக.

3. நாளுக்கு நாள் வளரும் செல்வமும், வீரமிக்க புகழும் தீயாலே பெறுக.

4. தீயே நெறியிலோங்கும் வேள்வியதனை நீ எப்புறத்தும் சூழ்ந்து காக்கிறாய். அஃதே வானவரிடம் சேரும்.

5. தீ வானவரை யழைப்போன்; புலமையுள்ள செய்கைத் திறமையாவோன்; சித்திரமாகிய ஞானக்கேள்வி தருவதிலே சிறந்தோன்; அவ்வானவன் வானவருடன் வருக.

6. அன்ப, வேள்வி தருவோனுக்கு நீ சீர் தருவாய். அதுதான் தீயே, நினது உண்மை.

7. தீயே, நின்பால் நாள்தோறும், இரவும் பகலும் நாம் பணிவேந்தி வருகிறோம்.

8. நெறியிலோங்கும் வேள்விகளின் அரசே, நேர்மை காப்பாய், சுடர்வீசுவாய், தனது மனையிலே வளர்வாய், தீயே, நின்னையடைகிறோம்.

9. அருகே போவதற்கெளியவனாய், மகனுக்குத் தந்தை போல் தீ எமக்கு ஆகுக. நல்வாழ்வு பெறும்படி எம்மை நீ சார்ந்திடுக.[18]

(ii) *Sri Aurobindo :—*

1. I adore the flame, the vicar, the divine Ritwik of the sacrifice, the summoner who most founds the ecstasy.

2. The Flame adorable by the ancient sages is adorable too by the new. He brings here the Gods.

3. By the flame one enjoys a treasure that verily increases day by day, glorious, most full of hero-power.

4. O Flame! the pilgrim - sacrifice on every side of which thou art with the envisioning being, that truly goes among the Gods.

5. The Flame, the summoner, the Seer-Will, true and most full of richly varied listenings, may be come a God with the Gods.

6. O Flame! the happy good which thou shalt create for the giver is that Truth and verily thine, O Angiras!

7. To thee, O Flame! we day by day, in the night and in the light, come, carrying by our thought the obeisance.

8. To thee, who reignest over our pilgrim - sacrifices, luminous guardian of the Truth, increasing in they own home.

9. Therefore, be easy of access to us as a father unto his son, cling to us for our happy state.[19]

Sri Aurobindo's Hymns from the Rig Veda are not mere translations but esoteric interpretations. There is reason to believe that Bharati must have read with avidity a series of articles published by Sri Aurobindo round about 1916 under the title of "The Secret of the Vedas" in the philosophical monthly Arya.[20] They were accompanied by his renderings of the Rig Vedic hymns, which were later collected and published in book form in 1946.

The metaphysical ideas embodied in Bharati' free verse should be interpreted in terms of Sri Aurobindo's esoteric approach to the Vedas and of the Advaitic philosophy. The sun not only

stands for a natural phenomenon of stupendous beauty and power, but also symbolises inner light from which proceed peace and order which fill the universe. Sakti is not only the dark Goddess but also the Essence, the Universal Soul and the Ultimate Reality However, an elaborate interpretation of the prose-poetry of Bharati on the lines indicated above is beyond the pale of the present investigation.

Besides certain poetic devices borrowed from Western literature,[21] Bharati has made use of traditional metrical patterns in *Vachana Kavitai*. There are repeated examples of well-known prosodic devices such as *vanji adi*,[22] *Inaikural āsiriyappa*,[23] *ahaval*[24] etc. Refrain is handled with ease.[25] Onomatopoeic lines are subtle.[26] Stanzaic divisions, where they have been made are highly irregular, some very long and some very short. Often a verse-paragraph is rounded off with a single idea. Several ideas make up the theme of a major division like 'Sun' 'Shakti' or 'Wind'. These ideas, carefully chosen, form distinct aspects of a Power that is propitiated by the poet in imitation of the Vedic Rishis. It is difficult to conceive of the short drama *Vidutalai* as part of *Vachana Kavitai*, for most of it is distinctly poetic. It is equally difficult to treat certain passages as free verse as they are elearly prose pieces[27] which are flat and stale.

The *vers librist* seeks the help of his printer to indicate to the reader how his free verse should be read. We do not know how Bharati wanted his prose-poetry to be read. But it can be safely assumed that it should be read aloud and recited like Vedic verses. The recurrent rhythm of the line encourages this mode of recitation. The law of cadence, according to which the rhythmic movement of the verse returns upon itself, is not observed here as it is alien to the spirit of Bharati's *vers libre*.

The free verse movement launched boldly by Bharati is kept alive in the delightful freedom of Pudumaipittan's poetry. It is

struggling for existence in the works of Vallikannan and Tiruchitrambala Kaviraya. The spontaneous ease and puckish humour of the late lamented Pudumaipittan strike a new note in modern Tamil poetry. It is amusing to see Tamil anthologists indulging in pitiful verbal pyrotechnics to save him from the obloquy of being called a free-verse writer![28] Of all Bharati's successors, he was the finest exponent of free-verse writing. His deft handling of speech rhythm with a fair sprinkling of alliteration invests his free-verse with the charm of spontaneity as in such poems as "*ōdādeer*" and "*kādal pattu*". There is a satirical undertone sustained by the seemingly artless introduction of English words that are constantly on the lips of the educated.[29]

The conclusion is inevitably reached that the prose - poetry of Bharati, which is in close imitation of the mystic utterances of the Vedic seers, has a metaphysical unity born of the poet's insight into the mysterious world of Nature. His conception of the Univers is coloured by his acceptance of the Vedantic philosophy;[30] it has a modern touch because Bharathi has tried to reconcile the scientific interpretation of the origin of the stellar world with the mystic's vision of it.[31]

CHAPTER VI

# BHARATI AND SHAKESPEARE

In the prose works of Bharati there are several references to the dramas and to the genius of Shakespeare. Bharati believes that the civilization of a country is known by its literature and he cites the example of Shakespeare whose genius enables us to measure the degree of civilization which England has attained.[1] He also quotes the famous statement of Carlyle that the English would rather give up India than Shakespeare.[2] He gives some direct quotations like "The course of true love never did run smooth" from *A Midsummer Night's Dream*,[3] "There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy" from *Hamlet*[4] and "to gild refined gold, to paint the lily" from *King John*[5]. Bharati sounds conversant with plays like *Julius Caesar*[6] and *Romeo and Juliet*[7] and the poem *The Rape of Lucrece*.[8] His version of Sugriva's murder of Vali and the subsequent usurpation sound like a crude version of the murder of the elder Hamlet by Claudius and his marriage to Gertrude[9] soon after the heinous crime

*Kuyil Pattu* as a story of love may have drawn inspiration from *A Midsummer Night's Dream*[10]. A recognisable strand from this well-known comedy of Shakespeare has been woven into the delicate texture of the Tamil lyric. The Bird-Woman's anguished cry "kādal vazhidān karadumuradāmenbar"[11] is almost a literal

translation of a familiar line from *A Midsummer Night's Dream* "The course of true love never did run smooth".[12] It is the trials and tribulations of love that are illustrated, according to their different genius, by Shakespeare and Bharati.

Even a casual observer will not fail to notice the dream-element common to both *A Midsummer Night's Dream* and *Kuyil Pattu.* The infusion of a delicate fancy has brought the two works closer together. Commenting on the comedy of Shakespeare Hazlitt observes: "The reading of this play is like wandering in a grove by moonlight: the descriptions breathe a sweetness like odours thrown from beds of flowers"[13]. The fantastic adventures of the Athenian youths sparked off by fairy mischief are as evanescent as a dream. Lysander's words to Theseus after his strange experience in the forest are:

> "My lord, I shall reply amazedly,
> Half, sleep, half waking".[14]

Demetrius describes his nocturnal adventures in the same terms.[15] The effects of the fantasy on Helena do not wear out easily:

> "And I have found Demetrius like a jewel,
> Mine own, and not mine own."[16]

The Fairy Queen, who falls a prey to the vagaries of love temporarily, calls her experience "a vision". The rustic wisdom of Bottom which refuses to penetrate into the mysteries of the witching hours in the wood declares solemnly: "Man is but an ass, if he go about to expound this dream"[17]. Even the very title of the drama suggests that what the play relates is a dream on the night of Midsummer Day.

The poet of *Kuyil Pattu* states at the very outset that what his poem professes to narrate is a dream or a reverie in which a poet is often lost. The adventures which Bharati undergoes in

the dreamland of his creation are as fantastic as those of the human and fairy lovers in Shakespeare's drama. There is in the Tamil lyric even a dream within a dream. It may be of interest to lovers of literature that both Shakespeare and Bharati had not reached manhood when they produced these artistic creations. What a great critic says about Shakespear's early comedy is eminently applicable to *Kuyil Pattu*: "*A Midsummer's Night's Dream* is a strange and beautiful web, woven delicately by a youthful poet's fancy"[18].

The nature of love expounded in the drama of Shakespeare as well as in the lyric of Bharati has the same quality, if they are both treated as giving expression of fantastic adventures in the realm of the sub-conscious. But dreams have their roots in reality. In *A Midsummer Night's Dream* love "is treated as a dream or illusion, displaying to the full its irrational nature"[19]. A typical example is Lysander's passionate justification of his love for Helena :

> The will of man is by his reason sway'd;
> And reason says you are the worthier maid[20].

The vagaries of love are beyond the pale of reason:

> "Things base and vile, holding no quantity,
> Love can transpose to form and dignity.[21]

This passage contains the seed out of which springs the strange drama of love and adventure.

In *Kuyil Pattu* neither the poet's falling in love with a bird at first sight nor the *Kuyil's* love-making to the Monkey and the Bull can be logically explained. As Bottom observes "reason and love keep little company together"[22]. It is as though an invisible hand as full of mischief as Oberon has applied the magic-juice of the "little, western flower"[23], love-in-idleness, to

the eyes of the characters in *Kuyil Pattu* and made them re-enact the dream on Midsummer Day! Oberon describes with glee the fatal effect of the love-juice on his royal mistress :

> Having once this juice,
> I'll watch Titania when she is asleep,
> And drop the liquor of it in her eyes:
> The next thing then she waking looks upon,
> Be it on lion, bear, or wolf, or bull,
> On meddling monkey, or on busy ape,
> She shall pursue it with the soul of love.[24]

Does not this passage serve as an eloquent commentary on the three-sided affair of perverse affection — the *Kuyil*, the Monkey and the Bull ?

The love-episode of Titania and the ass-headed Bottom seems to be the parent of the equally humorous and amorous adventure of the Bird-Woman with her two animal lovers. The Puckish humour of Bharati is at its best when he describes through the love-lorn *Kuyil* the so-called charms of the Monkey ; it can stand comparison with the humour of the youthful Shakespeare–Titania blind with foolish passion, discovering in her grisly-looking lover "amiable cheeks" and "sleek smooth head."[25] To the *Kuyil* the physical deformities of the Monkey become beautiful parts which more than justify her choice of a simian lover in preference to a human being! :

> வானரர்தஞ் சாதிக்கு மாந்தர்நிக ராவாரோ?
> ஆனவரையும் அவர் முயன்று பார்த்தாலும்,
> பட்டு மயிர் மூடப்படாத தமதுடலை
> எட்டுடையால்மூடி எதிருமக்கு வந்தாலும்,
> மீசையையும் தாடியையும் விந்தைசெய்து வானரர்தம்
> ஆசை முகத்தினைப்போ லாக்க முயன்றிடினும்
> ... ... ... ... ... ... ... ... ... ... ...
> வானரர் போலாவரோ? வாலுக்குப் போவதெங்கே?[26]

To Titania Bottom is as wise as he is beautiful.[27] To the *Kuyil* her bovine lover is the very embodiment of love and wisdom:

> நந்தியே,
> பெண்டிர் மனத்தைப் பிடித்திழுக்கும் காந்தமே
> காமனே! மாடாக காட்சிதரும் மூர்த்தியே![28]

The infatuated Titania expresses her sensual delight in her lover thus:

> Mine ear is much enamour'd of thy note,
> So is mine eye enthralled to thy shape;
> And thy fair virtue's force perforce doth move me,
> On the first view, to say, to swear, I love thee.[29]

The Bird-Woman is as much sensual as the Fairy-Queen in her admiration of the Bull; she discovers heroic potentialities in her lover:

> நீளமுகமும், நிமிர்ந்திருக்குங் கொம்புகளும்,
> பஞ்சுப்பொதிபோல் படர்ந்த திருவடிவும்,
> மிஞ்சு புறச்சுமையும், வீரத்திருவாலும்,
> வானத்திடிபோல ''மா''வென் றுறுமுவதும்,
> ... ... ... ... ... ... ... ... ... ... ...
> வாலைக்குழைத்து வளைத்தடிக்கும் நேர்மையும், பல்
> காலம் நான் கண்டு கடுமோக மெய்திவிட்டேன்.[30]

According to Coleridge what constitutes poetic faith is a "willing suspension of disbelief." A genuine appreciation of the poetic fantasia of Shakespeare and Bharati demands such a faith.

However, an element of reality gives a ring of familiarity to the two works. The scenic beauty of the Athenian country and its life really belong to Stratford. It has provided Shakespeare with "his outdoor woodland life, his clowns' play, add the clowns themselves ... It is Stratford that has given him all Puck's fairy-

love, the cowslip's tale, the red-hipt-bumble-bee, Oberon's bank, the pansy love-in-idleness, and all the lovely imagery of the the play".[31] The dream-wonders related by Bharati in his poem are supposed to take place in a grove near pondicheri which the poet used to frequent. As Shakespeare has immortalized the place of his birth in *A Midsummer Night's Dream*, Bharati has given permanence in *Kuyil Pattu* to the grove he loved.

When the fierce jealousies of the poet are roused by the Bird-Woman's amorous outpourings to her two animal lovers, she makes frantic attempts to convince him of her innocence. In the course of her desperate pleadings, she warns the poet of the destructive potentialities of jealousy in love :

காதலிலே ஐயம் கலந்தாலும் நிற்பதுண்டோ ?[32]

It is a highly significant question which reminds one of the "Elizabethan master tragedy of jealousy"[33] *Othello*. Bharati must have read the great drama to realize in that one question how the noblest and the most heroic of souls brings ruin upon itself by destroying its most precious possession through blind jealousy.

The Shakespeare quotation 'The course of true love never did run smooth' occurs twice in the works of Bharati, in *Kuyil Pattu* as has already been pointed out, and in his incomplete novel *Chandrikaiyin Katai*. In the latter work Bhatati has expatiated on true love taking the quotation from Shakespeare as the nucleus of his commentary[34] on the life of the hero and the heroine.

In a recent study of the poetry of Bharati it has been suggested that Dirudharashtra's expostulation with his son Duryodhana and Shivaji's exhortation to his soldiers have their parallels respectively in Polonius's advice to Laertes and Henry V's passionate appeal to his soldiers on the eve of the battle of Agin-court.[35] Though the contexts of the two passages in which

age gives the benefit of its rich experience to youth are different, there is a certain affinity between them. In one, an aged king, who has passed through the vicissitudes of life, admonishes his erring son and with his wise counsel warns him against the dangers of jealousy and ill-will. In the other, a wordly-wise courtier arms his son with wisdom when the latter goes to France to live amidst strangers. The advice of Polonius to Laertes had been so well-known that Bharati would hardly have ignored it when he composed Dirudharashtra's remonstrance against his son's wickedness. At least one passage which defines the *dharma* of the rich has the ring of Polonius's advice. The words

— சார்ந்

திருப்பவர் தமைநன்கு காத்திடுதல்

recall to mind

> The friends thou hast, and their adoption tried,
> Grapple them to thy soul with hoops of steel...[36]

The passionate outpourings of Shivaji seem to have a certain kinship with a similar outburst of Henry V to Westmoreland. Shivaji's burning indignation against tyranny and his intense patriotism are evident in every line of his thrilling appeal to his brave soldiers. His feelings are evoked by his faith of God and in the potentialities of his soldiers to defeat the forces of evil. Henry V, "mirror of all Christian kings" and Shakespeare's ideal of a ruler is known for his mercy and for his "submission to the will of God."[37] The qualities of the English king illustrated in the speech are the qualities which Shivaji exhibits in his exhortation to his soldiers "his bravery in battle, his ability to endure privations of every sort, and above all his fellowship with his men in battle."[38]

> For he to-day that sheds his blood with me
> Shall be my brother.[39]

Again the passage.

> That he which hath no stomach to this fight,
> Let him depart[40]

is expanded into the more glorious

> படைமுகத்து இறந்து பதம்பெற விரும்பாக்
> கடைபடு மாக்களென் கண்முனில் லாதீர்!
> ... ... ... ... ... ... ... ... ...
> தேசமே நலிவொடு தேய்ந்திட மக்களின்
> பாசமே பெரிதெனப் பார்ப்பவன் செல்க!
> நாட்டுளார் பசியினுல் நலிந்திடத் தன்வயிறு
> ஊட்டுதல் பெரிதென உன்னுவோன் செல்க![41]

The impact of Shakespeare on Bharati should be viewed in the context of the influence of other Western writers on him and it may be taken as another interesting example of the eclecticism of the Tamil writer which has lifted his works above the regional level of Indian literature.

CHAPTER VII

# BHARATI AND BYRON

It is said that Bharati was often found poring over a book by an English poet. It was a collection of poems by Byron.[1] To Bharati, Byron was a great poet and he quotes with approval Byron's cynical comparison between men and dogs while discussing the rise of socialism and the dangers of inequality.[2] An enthusiastic critic of Bharati has noted the affinity between the two poets in their burning ardour for freedom.[3] It is also found in their whole hearted disapproval of hypocritical social conventions and in their treatment of Nature as a stupendous force in whose presence man becomes insignificant.

According to Oliver Elton it was Byron who "struck the imagination and kindled the soul of patriot poets everywhere."[4] Of these poets Bharati is one. Byron touched the chord of Freedom–passion for individual liberty – in the heart of every man. He was the standard bearer at a time when freedom was engaged in a pitched battle against tyranny and despotism. Byron trumpeted to the world:

> I wish men to be free
> As much from mobs as kings, from you as me.

He championed the cause of every subject nation that waged a war against foreign domination. The two countries which parti-

cularly won his attention were Italy and Greece. "One could gather from his works some of the most inspiring and stimulating calls to freedom that are to be found in the whole range of literature."[5].

It is possible that Bharati's splendid poem on Belgium's heroic struggle against German invasion and the excellent lyric on Mazzini were inspired by Byron's soul-stirring calls to Italy and Greece and Spain. The pangs of subjection which Bharati felt when he sadly reflected on the phenomenon of thirty six million people trembling beneath the scourge of a handful of English men made him envy and encourage freedom-fighters all over the world. It amazed him that a tiny country Belgium, weak as a reed, dared to stand against the stormy onslaught of German might. Though fallen, Belgium proved to be great. Bharati's eloquent tribute to that small nation stressing her heroic qualities reminds us by contrast of Byron's painful apostrophe to Greece to rouse her from lethargy and laziness which cost the people their precious freedom :

> Fair Greece! sad relic of departed worth!
> Immortal, though no more; though fallen, great!
> Who now shall lead thy scatter'd children forth,
> And long accustom'd bondage uncreate?
> ... ... ... ... ... ... ... ... ... ... ...
> Oh! who that gallant spirit shall resume,
> Leap from Eurota's banks, and call these from the
> tomb?[6]

If Bharati's poem had been translated into English and published in Europe during her crusade against German oppression, he would certainly have been called a modern Byron.

Many passages in *Childe Harold*, *Don Juan* and *The Giaour* express Byron's passionate desire to break the shackles of oppression and set Greece free. It is only to sting them to action that

he contrasts the degenerate state of modern Greeks with the glory of their ancestors. Bharati's poem breathes the same passionate devotion to the cause of freedom. Both Byron and Bharati were by nature desirous of upholding the rights of men whenever they were trampled upon by the enemies of freedom.

There are traces of Bharati's acquaintance with Byron's *Ode to Napoleon Buonaparte* in his poem celebrating the fall of the Czar and welcoming the new Russia[7]. From his schoolboy days Byron had admired Napeoleon and when his hero failed him, he addressed him in a contemptuous tone in his ode. But when the great French soldier returned from Elba, Byron wrote "If he can take France by himself, the devil's in't if he don't repulse the invaders, when backed by those celebrated sworders – the Imperial Guard- it is impossible not to be dazzled and overwhelmed by his character and career"[8]. Subsequently Byron addressed him as "Freedom's Son"! Bharati's hatred of the Russian tyrant did not undergo such capricious changes. He disliked tyranny and oppression so passionately that when he heard of the overthrow of the Czar, he hailed the Russian Revolution as a victory of the forces of Light over those of Darkness. As the initial enthusiasm of the poet gradually faded away, he realized the shortcomings of the new era, though he gave no expression to his disappointment in his poems[9].

Byron calls Napoleon "Timour." Bharati calls the Czar Hiranya, a more dangerous type of a tyrant who defies even God. The sycophants of the French ruler receive a grim reward :

Thine only gift hath been the grave,
To those that worshipped thee.

Those who flatter the Czar to achieve their selfish ends meet with a similar fate :

... ... ... ... ...இவனைச் சூழ்ந்து

சமயமுளள படிக்கெல்லாம் பொய் கூறி
அறங் கொன்று சதிகள் செய்த
சுமடர் சடசடவென்று சரிந்திட்டார்,
புயற் காற்றுச் சூறை தன்னில்
திமுதிமென மரம் விழுந்து காடெல்லாம்
விறகான செய்தி போலே.

The onomatopoeic lines seem to hasten the fall of the false and the wicked for whom the tyrant serves as a convenient prop. When once it is removed, the whole false structure comes down with a crash.

Byron's work has been described as the literature of revolt against false social conventions and moral standards. An "Outcast from England, he 'trailed' through Europe the pageant of a bleeding heart. But he had the ferocious power to make a real pageant of it"[10]. The society which lionised him cast him from its bosom suddenly during what Lord Macaulay calls "one of its periodical fits of morality" and trampled on him. With a battered and bruised heart, Byron went into voluntary exile for the rest of his life. Roused by what he considered to be unjust and malicious attacks against him, he bared his claws and mauled those who harmed interests. He was at war with forces around him and also within him[11]. The two external forces against which Byron fought throughout his life were the aristocratic society to which he belonged and Evangelical Christianity which had exerted tremendous influence on "the life of serious English people within and without the established church"[12]. His bitter attacks are found in such poems as *The Vision of Judgment*. *Childe Harold's Pilgrimage* and *Don Juan*.

Bharati was a trenchant critic who believed in drastic social and religious reforms[13]. But his society did not ostracize him. Unlike Byron who nursed a bleeding heart wounded by social and personal malice, Bharati played a constructive role as a

reformer. Many of the bold recommendations, which he had made to his society when it was safety entrenched in its age old conventions and rights, have now been progressively implemented thus confirming his realistic approach to the eradication of the besetting sins of an ancient society.

Bharati believed that loss of liberty is the source of all evils and sufferings. The united strength of the people alone would retrieve the loss. Hence "narrow domestic walls" should be destroyed and the different sections of society be brought together to give them a sense of oneness and solidarity. Bharati was pained to see cowardice, falsehood and treachery fairly widespread in his beloved country groaning in subjection. His bitterness and disappointment gave shape to certain satires like *Bhāratajanankalin Tarkāla Nilaimai* and *Nadippu Sudesihal*. He taunts his country men with their abject cowardice in the first poem and in the second his Byronic fury is almost scalding in such bitter words as "alihal" and "pennkai" – terms which describe false patriots. It only proves the truth of the old adage, 'Patriotism is the last refuge of a scoundrel'. *Bhāratajanankalin Tarkāla Nilaimai*, a title which inevitably reminds us of those beautiful poems in which Bharati sings the praises and glorifies the achievements of our ancestors[14], forces comparison with Byron's addresses to Greece in which "he contrasts what he terms the 'now degenerate horde' with the half divine inhabitants of old Greece"[15]. Bharati describes the people of Bharat as abject cowards full of superstitious fears; they are so much enslaved by authority that they tremble before a soldier or a policeman; torn by dissensions, religious and social, they lead an ignoble life; poverty and disease take a heavy toll of lives. Byron chastises the Greeks for their shameless life of dissipation and their pitiable contentment with subjection :

In vain – in vain : strike other chords ;
Fill high the cup with Samian wine !

Leave battles to the Turkish hordes,
And shed the blood of Scio's vine!
Hark! rising to the ignoble call -
How answers each bold Bacchanal![16]

Elsewhere Byron paints a moving contrast between the ancient state of Greek glory and the modern state of their degeneration :

Spirit of freedom! when on Phyle's brow
Thou sat'st with Thrasybulus and his train,
Couldst thou forebode the dismal hour which now
Dims the grim beauties of thine Attic plain?
Not thirty tyrants now enforce the chain,
But every carle can lord it o'er thy land;
Nor rise thy sons, but idly rail in vain,
Trembling beneath the scourge of Turkish hand:
From birth till death enslaved; in word, in deed, unmann'd[17]

The biting satirical utterances of Bharati and Byron were meant to wake the people from their hopeless inertia and spur them to action.

Describing Byron's Nature poetry, Arnold writes "When he warms to his work, when he is inspired, Nature herself seems to take the pen from him as she took it from Wordsworth, and to write for him as she wrote for Wordsworth, though in a different fashion, with her own penetrating simplicity"[18]. The grand aspects of Nature like mountain, ocean and sky and her mysteries fascinated him and "to love them is his purest happiness"[19]

I live not in myself, but I become
Portion of that around me; and to me
High mountains are a feeling, but the hum
Of human cities a torture; I can see

Nothing to loathe in nature, save to be
A link reluctant in a fleshly chain,
Classed among creatures, when the soul can flee,
And with the sky, the peak, the heaving plain
Of ocean, or the stars, mingle, and not in vain.[20]

At first fear of human beings and later disgust with them drive the poet into the arms of Nature. Byron's sense of solitariness is intimately connected with his love of Nature.

Bharati invests Nature with human feelings. She shares humanity's joys and sufferings. Sometimes the various aspects of Nature are presented as having lives independent of one another.[21] But Bharati's vision transcends the limitations of Nature and treats her as a manifestation of Divinity :

காக்கைச் சிறகினிலே
நந்தலாலா—நின்றன்
கரியநிறந் தோன்றுதையே,
நந்தலாலா.
பார்க்கும் மரங்களெல்லாம்
... நந்தலாலா—நின்றன்
பச்சைநிறந் தோன்றுதையே
நந்தலாலா.

There is intense spiritual realization in Bharati's treatment of Nature.

Brandes observes that "the poetry of the sea was to Byron the poetry of ship-wreck, of the raging hurricane, of the insatiable cry of the waves for prey ; to him the poetry of the sky lay in the howling of the storm, the roaring of the thunder, the crackle of the lightning. It is nature as the annihilator that he lives with and glories in".[22] These grim aspects of Nature fascinate Bharati as they did Byron. *Mazhai* and *Puyarkāṟṟu* are beautiful lyrics demonstrating the superb strength of two of the

tremendous forces of Nature. Onomatopoeia is handled very effectively in *Mazhai*. It is both external and internal. The whole poem is like a description of the deluge which accompanies the final destruction of the world. Less effective is the description in *Vachana Kavitai*[23] of the fierce storm which destroys a ship of human beings like an angry child dashing a delicate toy to pieces. This scene recalls to mind the famous apostrophe to the ocean in the fourth canto of *Childe Harold's Pilgrimage*. The desert storm which buries in the sands a whole caravan is equally fierce.[24] These terrifying scenes of Nature painted by the two poets demonstrate how helpless man is when confronted by her. Whereas Byron delights in exposing the helplessness of man before the stupendous forces of Nature, Bharati is at pains to show that Nature, though capable of reducing empire of man to shambles, is really a benignant and protective force; *Natura maligna* is only one aspect of her personality :

> உயிருடையன வெல்லாம் காற்றின் மக்களே என்பது
> வேதம்
> உயிர்தான் காற்று... ... ... ... ... ... ...
> காற்றே உயிர். அவன் உயிர்களை அழிப்பவன்.
> காற்றே உயிர். எனவே, உயிர்கள் அழிவதில்லை.
> சிற்றுயிர் பேருயிரோடு சேருகிறது.
> மரணமில்லை.[25]

However both Byron and Bharati consider these dark forces of Nature as manifestations of Divinity.

Byron addresses the ocean as :

> Thou glorious mirror, where the Alimighty's form
> Glasses itself in tempests; in all time,—
> Calm or convulsed, in breeze, or gale, or storm,
> Icing the pole, or in the torrid clime
> Dark – heaving - boundless, endless, and sublime,

The image of eternity, the throne
Of the Invisible...[26]

Bharati writes :

அண்டம் குலுங்குது, தம்பி.—தலை
ஆயிரந் தூக்கிய சேடனும் பேய்போல்
மிண்டிக் குதித்திடு கின்றான்;—திசை
வெற்புக் குதிக்குது ; வானத்துத் தேவர்
செண்டு புடைத்திடு கின்றார் ;—என்ன
தெய்விகக் காட்சியைக் கண்முன்பு கண்டோம்.[27]

CHAPTER VIII

# BHARATI AND WORDSWORTH

According to Mandayam Srinivasachariar, a close associate of Subrahmanya Bharati, when the poet lived at Benares, he used to drink in the Nature poetry of Shelley, Keats and Wordsworth.[1] Though there are no direct references to Wordsworth, there are traces of a passionate love of Nature in the poetry of Bharati. With Wordsworth "it was a state of sensational ecstasy and on the basis of this purely physical experience, he built up his philosophy of nature and his theory of the development of the individual mind."[2]

It has been suggested[3] that "the splendour in the grass and the glory in the flower"[4] of Wordsworth is echoed in Bharati's line

புல்லை நகையுறுத்தி பூவை வியப்பாக்கி[5]

It is also pointed out that "Wordsworth finds in Nature a symbol of eternity and he seems to listen to the voice of God that is heard through every murmuring brook and stream."[6] Bharati is able to recognize "the eternal chant of the Vedas in the ceaseless roll and swell of the breakers that chafe against the shore :

''வேதத் திரைகளினுல் வேதப் பொருள்பாடி
வந்து தழுவும் வளஞ்சார் கரை... ... ...''[7]

More than these stray quotations from Bharati, the poem *Oliyum Irulum* is strongly reminiscent of Wordsworth. Its thought-content seems to have been influenced to a certain extent by *Ode on the Intimations of Immortality* and more by Shelley's *Stanzas Written in Dejection Near Naples.* In the ode, Wordsworth laments the loss of spiritual vision that adorned his childhood. To Shelley 1818 had been a year of ill health and sorrows, including some sorrows of which we do not know the real nature and which culminated in the mood reflected in the *Stanzas Written in Dejection Near Naples.*[8] In *Oliyum Irulum* Bharati has given sad expression to a deep spiritual crisis. The poem must have been written in a year of sorrow and suffering for Bharati. It is unfortunate that the absence of chronology of the poems of Bharati prevents us from determining the exact nature of the malady from which the poet was suffering when he composed the moving lyric.

An ingenious suggestion has been put forward that the opening stanza of Bharati's poem has been profoundly influenced not only by *Stanzas written in Dejection Near Naples* but also by a lesser known poem of Shelley *To Jane: The Recollection.*[9] It is true that the opening lines of the Tamil poem are almost an adaptation of the opening lines of Shelley's poem written in dejection:

> The Sun is warm, the sky is clear,
> The waves are dancing fast and bright,
> ... ... ... ... ... ... ... ... ... ...
> The breath of the moist earth is light...

Bharati must have been inspired not only by this poem but also by the words of Shelley which he quotes in *Bharati Tamil*:

> வெயிலொளி எந்தப் பொருள்மீது பட்டாலும் அந்தப்
> பொருள் அழகுடையதாகத் தோன்றுமென்று ஷெல்லி
> என்ற ஆங்கிலக் கவிராயன் சொல்லுகிறான்.[10]

The dazzling sunshine in which objects of Nature are bathed in Bharati's poem should remind us of the celestial light which Wordsworth as a child saw enveloping the physical universe :

> There was a time when meadow, grove and stream,
> The earth, and every common sight,
> To me did seem
> Apparelled in celestial light...

and to the elder poet the sunshine appears as "a glorious birth."

The "spirit of agony" in the closing lines of the opening stanza

> மானவன்றன் உளத்தினில் மட்டும்
> வந்து நிற்கும் இருளிது வென்னே

is more akin to the heart - rending cry of Wordsworth

> To me alone there came a thought of grief

than to the breath of pain in the closing lines of Shelley's *Recollection* :

> Less oft is peace in Shelley's mind,
> Than calm in waters, seen.

Like the first two stanzas of Shelley's poem written in dejection, the first three stanzas of *Oliyum Irulum* describe natural objects bathed in brilliant sunlight at noon. The two poets are utterly overcome by the same feeling of dejection. Describing his painful loneliness in grief when the surrounding objects are invested with the light of happiness Bharati writes :

> ... ... ... ... ... ...ஒரு தனி நெஞ்சம்
> சோதியன்றதோர் சிற்றிருள் சேரக்
> குமைந்து சோரும் கொடுமையி தென்னே.

Shelley wails in the same strain :

Others I see whom these surround ;
Smiling they live, and call life pleasure ;—
To me that cup has been dealt in another measure.

Bharati may have drawn his inspiration from both Shelley and Wordsworth. There is something Wordsworthian about the third stanza of the Tamil poem. In the Immortality Ode "the birds sing a joyous song." Here it is "சேர்ந்து புள்ளினம் வாழ்ந் திடும் சோதி.'' There is economy in Wordsworth's description of the happiness of the earth and the ocean :

Land and sea
Give themselves upto jollity...

Bharati improves on it by employing a brilliant nature myth :

காமமுற்று நிலத்தோடு நீருங்
காற்று நன்கு தழுவி நகைத்தே
தாமயங்கி நில்லின்புறுஞ் சோதி

'All the earth is gay' to Wordsworth and to Bharati the light of happiness fills the whole earth *Sōth tharani muṛṛum Thathumbi-yiruppa*. Myth-making in the poem generally points to the influence of Shelley.

As the emotional content of the three poems *Ode on the Intimations of Immortality*, *Stanzas Written in Dejection Near Naples* and *Irulum Oliyum* is of the same nature, it may be concluded that the Tamil piece takes its origin primarily from the lyric of Shelley and secondarily from the ode of Wordsworth.

S. Vaiyapuri Pillai in a penetrating study of the genius of Bharati has given a fair evaluation of his contribution to the Tamil poetic diction.[11] Accordiog to him, Bharati is a great exponent of the new style in modern Tamil poetry and his

language is simple and lucid like the language of the people and at the same time it is spirited. His poetry marks the culmination of the colloquial tradition the origin of which can be traced back to the *prabhandas* of the last century and the various *sindus* or Tamil ballad metres like நொண்டிச்சிந்து and காவடிச்சிந்து. He handled the *sindus* not only in the traditional fashion but also gave them new shapes, for example in "*Deeratilae padai veerattilae ...uyar Nādu*" and "*Sindu nathiyinmisai ......vilaiyādi varuvōm.*" He also sought inspiration in some of the popular songs of Ramalinga Swamigal and Gopalakrishna Bharati which still have a tremendous mass-appeal. Such imitations, definitely successful, are found in *Kalakkamurum Marley* and *Kannan En Andān*. If we take Bharati's own words seriously, one of his mentors is the great Avvai. He praises her for the lucidity simplicity and amazing terseness of her style. He believes that to put abstract thoughts into a simple poetic form is a divine gift bestowed only on great poets like Avvai.[12]

Besides exploiting native resources for the mastery of a simple poetic diction, Bharati may have gone to foreign sources. Wordsworth's theory of poetic diction and Byron's colloquial mode may have provided him with fresh ideas. Wordsworth's object in his famous preface to the Lyrical Ballads which put an end to the tyranny of Pope's school of artificial diction was "to choose incidents and situations from common life and to relate and describe them throughout, *as far as possible* in a selection of language really used by men."[13] He also said: "I have proposed to myself to imitate and, as far as possible, to adopt the very language of men...I have taken as much pains to avoid what is usually called poetic diction as others ordinarily take to produce it."[14] It is now part of history that Wordsworth both succeeded and failed in using the language of men in poetry. It is, however, to be noted that the ideas of Wordsworth and those of Bharati about the nature of poetic diction are almost identical. According to Bharati good poetry is simple in style and appeals

to all people.[15] In his short preface to *Pāñchāli Sabatham*, he maintains that he who writes a new poem and gives life to his mother-tongue should choose words that are simple, style that is easy and metre that is popular; his poem should be so simple as to be understood by even those whose knowledge of the language in meagre.[16] Apart from the feasibility of such a diction and the measure of success which Bharati himself met with in attempting to us a popular style (though it should be said to his credit that his patriotic poems took by storm even the remotest villages where poverty and illiteracy were the order of the day) it is evident how close he is to Wordsworth.

It is possible that Byron's colloquial style which passed from his letters and journals to poems like *Beppo*, *The Vision of Judgment* and *Don Juan* may have appealed to Bharati who opted for a colloquial diction.[17] As an illustration of Byron's colloquial mode, here is a passage from *Don Juan*:

He was a mortal of the careless kind,
With no great love for learning, or the learn'd
Who chose to go where'er he had a mind,
And never dream'd his lady was concern'd;
The world, as usual, wickedly inclined
To see a kingdom or a house o'erturned,
Whisper'd he had a mistress, some said *two*,
But for domestic quarrels *one* will do.[18]

The ease and naturalness of the above verse are found, for example in Bharati's

நாமிருக்கும் நாடு நமது
என்பதறிந்தோம்.........
இது நமக்கே உரிமையாம்
என்பதறிந்தோம் — இந்தப்
பூமியில் எவர்க்கும் இனி
அடிமை செய்யோம் — பரி

பூரணனுக்கே யடிமை
செய்து வாழ்வோம்.

This comparison involves no suggestion that Bharati is imitating Byron as 'பள்ளு' is an ancient rustic metre of the ballad type. The poetry of Byron may have acted as a stimulus on the Tamil poet. The fact that Bharati plumped for the popular mode of expression in poetry may mean that he was consciously or unconsciously influenced by his reading of Byron and Wordsworth.

CHAPTER IX

# BHARATI AND TENNYSON

According to the late T. K. Chidambaranatha Mudaliar[1], one of the English poems which Bharati enjoyed reading was Tennyson's *In Memoriam.* He has put forward the theory that the elegiac strain of *In Memoriam* stirred the opposite emotion of anger in Bharati which overflowed into 'போகின்ற பாரதம்' and when the passion was exhausted, filled the rest of the poem with love. It is an ingenious theory which fails to explain the psychological link between the two contrary emotions. How a very moving elegy and one of the most beautiful in the English language kindled an opposite feeling in a poet of refined sensibility is a puzzle. It is rather hard to believe in the violent emotional transition which is supposed to have produced the Tamil poem.

It is suggested by a biographer of Bharati[2] that the Tamil poet may have been indebted to *In Memoriam* for his composition of the elegy on the death of the noted musician Subbarama Dikshikar. Though it is difficult to prove that the English elegy directly inspired the Tamil poem, there are points of similarity between the two poems which indicate that when Bharati wrote his elegy, Tennyson's famous poem may have been at the back of his mind. *In Memoriam* "renders with an infinitely subtle melody, the 'muffled motions' of a human soul overwhelmed by

some immense personal disaster, of a soul crushed suddenly by irreparable grief"[3]. Arthur Hallam, whose tragic and untimely death is mourned by Tennyson in the poem, was not only the poet's most intimate friend, but also his dear sister's fiance. Subbarama Dikhitar was a friend of Bharati whose musical genius enraptured the poet's soul. The Tamil poem therefore bemoans the grievous loss of a friend as well as an artist. *In Memoriam* may also be deemed as Tennyson's tribute to a brother artist, Hallam. "Both were poets, both worked together at poetry, both looked forward to a long life of art together"[4].

Arthur Hallam was a precocious genius whose intellectual abilities dazzled everyone who came into contact with him. S. A. Brooke writes that "his powers seemed so exceptional that his father, who was of all literary men the most sober and balanced in his judgments, imagined him capable of the greatest things"[5]. According to general predictions, a great future awaited him. His sudden death was a crushing blow to his dearest companion Tennyson, whose stifled grief gradually seeped through his bleeding heart and slowly grew into a sublime work of art. Subbarama Dikshitar died suddenly (?) after reaching the pinnacle of glory. He had no rival in his chosen field. Therefore Bharati dares to pay a magnificent tribute to his departed friend: 'Philanthropy died with Karnan; poetry died with Kamban; heroism died with Arjuna and music died with Subbaraman'. Hallam passed away without his gteat potentialities being realized. Subbarama Dikshitar departed after living a full life.

Both Tennyson and Bharati speak in moving terms of the light that no more illumines their lives. Tennyson is left to live in primal darkness:

> He saddens, all the magic light
> Dies off at once from bower and hall,

And all the place is dark, and all
The chambers emptied of delight :
So find I every pleasant spot
In which we two were wont to meet,
The field, the chamber and the street,
For all is dark where thou art not[6].

Bharati gives universal expression to his grief :

கலை விளக்கே இளசையெனும் சிற்றூரில்
பெருஞ்சோதி கதிக்கத் தோன்றும்
மலை விளக்கே எம்மனையர் மனவிருளை
மாற்றுதற்கு வந்தஞான
நிலை விளக்கே நினைப்பிரிந்த இசைத்தேவி
நெய்யகல நின்றதட்டின்
உலை விளக்கே யெனத்தளரும் அந்தோ! நீ
அகன்றதுயர் உரைக்கற் பாற்றோ ?

The light that first illumined a single spot gradually expanded its circle and bathed the whole world, outer and inner, in its glory. When it was suddenly extinguished, it was as though the world had returned to its primal state of darkness. In both *In Memoriam* and the Tamil elegy expression of sorrow passes from the personal to the universal. But whereas *In Memoriam* ends on a note of triumph, initial feeling of loss changing into a feeling of love, Bharati's poem maintains the elegiac strain throughout and fails to give a sense of relief.

The poem *Anbu Ceidal* is strongly reminiscent of *The Lotos–Eaters* in its Epicurean conception of life. It is only the last line of the Tamil piece-which preaches love as the only profession man should adopt for a living - that saves Bharati from being called a Lotos - Eater straight out of the pages of Tennyson.

Ulysses and his companions, "a kind of classical opium-eaters"[7] eat of the "enchanted stem laden with flower and fruit"

and are so charmed by it that they decide to stay in the Lotos island bill death, employing fantastic arguments in support of their decision. The Lotos – Eaters ask :

> All things have rest : why should we toil alone,
> We only toil, who are the first of things
> ... ... ... ... ... ... ... ... ... ... ...
> Why should we only toil, the roof and crown of things ?

Man, the highest creation of God, alone labours while His other creations do not trouble themselves at all to earn their bread. Bharati poses a question similar to that of the Lotos – Eaters :

> இந்தப் புவிதனில் வாழு மரங்களும்
> இன்ப நறுமலர்ப் பூஞ்செடிக் கூட்டமும்
> அந்த மரங்களைச் சூழ்ந்த கொடிகளும்
> ஔடத மூலிகை பூண்டுபுல் யாவையும்
> எந்தத் தொழில் செய்து வாழ்வனவோ ?

The inferior orders of God's creation do not work. There is a well known Biblical saying "The lilies in the field, neither do they toil nor do they spin"[8], the idea of which may have been unconsciously made use of by Bharati to reinforce his plea on behalf of man for no work and all rest. But the references to Tennyson's poem is tempting.

As the sweet intoxication of the charmed root of the Lotos mounts to their brains, the indolent companions of Ulysses become obsessed by details :

> Lo ! in the middle of the wood,
> The folded leaf is woo'd from out the bud
> With winds upon the branch, and there
> Grows green and broad. and takes no care,
> Sun-steep'd at noon, and in the moon

Nightly dew-fed ; and turning yellow
Falls, and flats adown the air.

Plants, though they do not take care of themselves, grow, live and die. It is nature that nurtures them. According to Bharati

மானுடர் உழாவிடினும் வித்து நடாவிடினும்
வரம்பு கட்டாவிடினும் அன்றிநீர் பாய்ச்சாவிடினும்
வானுலகு நீர்தருமேல் மண்மீது மரங்கள்
வகைவகையா நெற்கள் புற்கள்மலிந்
திருக்குமன்றோ ?

If man fails to look after plants, they grow under the care of Nature. The same Nature will feed us. Let us not toil. Bharati advises mankind to adopt this philosophy and preaches the religion of love:

உங்களுக்குத் தொழிலிங்கே அன்புசெய்தல் கண்டீர்.

Probably he means that while Narure will feed our bodies, we should draw spiritual sustenance from mutual love. Far less profound but solemn is the Epicurean philosophy of the Lotos-Eaters in the concluding lines of the poem "bringing all Olympus down into harmony with the indifferent dreaming of the Lotos-Eaters, but leaving in our minds the sense of a dreadful woe tending on those that dream ; for what the Gods do with impunity, man may not do. Yet even the Lotos-Eating gods inevitable fate awaits"[9].

CHAPTER X

# BHARATI AND FRENCH THOUGHT

It should be mentioned at the outset that to Bharati French thought came primarily from the French Revolution with its ideas of liberty, equality and fraternity which have become the strongest prop of modern democracy. A secondary source is the Works of Montaigne, Voltaire, Rousseau and Hugo who are either mentioned or quoted[1] by Bharati. His interest in French thought is not ephemeral, for it has served him as a solid base on which he has built his conception of an ideal society suited to the needs and aspirations of Indians who, though the products of the western system of education, seek spiritual sustenance in ancient Indian thought. Bharati was a political exile at Pondicheri, the erstwhile capital of French India, for more than a decade, and there came into intimate contact with French language and literature. He mastered the language, and through it absorbed the noble ideas of the literature and the culture of France.

Writers have reacted in varying degrees to the French Revolution. Burke denounced it. Wordsworth and Coleridge hailed it at first; but shocked and disappointed with the sorry outcome of the Revolution, hastily retreated into their shells and became conservative poets. Shelley and Byron, inspired by it, became radical poets and fearlessly spoke against oppression and

tyranny wherever they raised their ugly heads. Bharati looked upon the political ideas of the French Revolution with unbounded enthusiasm. Though there is no mention of the evils and blunders that came in the wake of the Revolution anywhere in his works, he must have been aware of them, for he was an inveterate hater of violence and bloodshed.[2]

In an elaborately worded essay on workers[3] Bharati traces the history of the relations between capital and labour and points out how the concept of equality gave rise to a movement first in the eighteenth century France and gradually spread through the whole of Europe. He gives a brief explanation of the cause of the French Revolution : 'There was a wide spread demand that equal justice should be meted out to both the rich and the poor and law should make no discriminations on the basis of wealth[4]. In fact discriminations of all type should be dispensed with and all men should be treated as equals.'

A born rebel who openly revolted against unreasonable conventions and unjust social laws. Bharati seized upon the ideas of liberty, equality and fraternity and tirelessly preached to his countrymen through his poetry and his prose[5] the practical wisdom of adopting them as a means to achieve freedom and thence to build a free society with their help. Freedom was his most cherished ideal, as without it life was not worth living and he dedicated his life to the emancipation of his country from the bondage of slavery. He treated the concepts of equality and fraternity as sacred laws[6]. With a talent for originality, Bharati added to these ideas, the concept of love and reached the conclusion that without their implementation in Asia and Europe, there would be no world peace:

ஆசியாவும் ஐரோப்பாவும் சமத்வம், சகோதரத்வம், அன்பு என்ற தலைகளாலே கட்டப்பட்டாலன்றி, உலகத்தில் சமாதானத் துக்கிடமில்லை.[7]

Had he lived to-day, he would have introduced, as an amendment of great significance, the resurgent yet turbulent Africa!

The ideas which the French Revolution gave him underwent significant changes at his hands, as Bharati had to adopt them to suit the mental and moral atmosphere of a society trying to break loose from the shackles of casteism as well as of political slavery. He realized that it was no easy task to attempt the implementation of the ideas of liberty, equality and fraternity in a society where casteism was deep-rooted.[8] In the topical essay on wealth he delivers a broad side on modern society and in particular the Hindus. 'The so-called civilized society of men is inferior to the animal kingdom because the latter encourages no monopolistic cliques. But of all the social groups in the world, the most ignoble is the Hindu society which has forsworn its rich antiquity and is wallowing in ignorance, poverty and disease'[9]. It is this society which needs radical reforms, according to Bharati.

For the French, liberty meant freedom from the tyranny and oppression of their own rulers; for Bharati and his contemporaries, freedom from foreign yoke. He knew that the first step to national liberty was national unity [10] and therefore he urged on his countrymen to sink their difference based on castes and communities and present a united front to their common enemy. He was anxious that considerations of caste should not be allowed to intrude into the politics of a subject nation, for it would do infinite harm to their basic objective of freedom[11]. To Bharati liberty is a leveller that destroys all social discriminations, treats men as equals and provides them with equal opportunities for education and wealth[12]. He believed that no nation could boast of self-respect where there was no wealth, education and freedom[13]. Bharati was a passionate upholder of the rights of women and he denounced domestic tyranny and curtailment of women's freedom by their male counterparts. He said that man's subjection of woman was worse than man's subjection of

man[14]. Life on earth would not be possible without granting freedom to women[15]. But Bharati would not grant all the rights which the suffragette movement demands to-day. He extended his concept of freedom not only to men and women, but also to animals.[16] He would not tolerate the slightest cruelty to them. He vehemently opposed cow-slaughter and claimed as much freedom for cows and oxen as we had to kill them. "Our ancestors worshipped the cow as a goddess. But we who long to eat the flesh of the cow say that they were fools who were ignorant of the ideas of liberty, equality and fraternity". Even wild animals are described by Bharati as establishing a republic, though short-lived, where the slogans of liberty, equality and fraternity are proclaimed by tom-tom[17] !

Bharati gives a metaphysical interpretation to the concept of liberty[18]. It is a state of freedom from all fears. It is also a state of supreme happiness when man is free from "the weary weight of all this unintelligible world". It is total surrender to God. Bharati's many-sided concept of liberty shows that he is equally capable of political disquisition as well as metaphysical thinking.

Bharati's love of Advaitic philosophy has influenced his concepts of equality and fraternity. He accepts the political and social implications of these theories. His conscience revolts against the superiority based on considerations of caste. The only superiority he recognizes is that which is based on intellectual and moral acquisitions :

சாதிகள் இல்லையடி பாப்பா—குலத்
தாழ்ச்சி உயர்ச்சி சொல்லல் பாபம் ;
நீதி, உயர்ந்தமதி, கல்வி—அன்பு
நிறைய உடையவர்கள் மேலோர்.[19]

Equality and fraternity alone will create a free world :

பாருக்குள்ளே சமத்தன்மை—தொடர்

பற்றுஞ் சகோதரத்தன்மை,
யாருக்கும் தீமை செய்யாது—புவி
யெங்கும் விடுதலை செய்யும்.[20]

Elsewhere Bharati remarks: 'In the same family one son is intelligent and another son is dull; one is fair and another is dark; one is strong and another is weak; one is brave and another is cowardly. The parents do not exercise discrimination on grounds of these natural differences, but treat them all with equal affection. Mankind should learn to live like a family refusing to recognize inequalities, some of which are natural and some others the result of meaningless conventions[21]. All men are brothers and they are animated by the same spirit. Therefore it is foolish to build narrow domestic walls in our house and creat communal dissensions'[22]. A house divided against itself will fall.

These views of Bharati, inspired by the French Revolution, are admirably suited to his belief in the Advaitic philosophy. He has learnt from the sacred Indian Scriptures that the same spirit dwells in all things of the universe. animate and inanimate and that spirit is God:

உன்னுடைய ஆத்மாவும் உலகத்தினுடைய ஆத்மாவும் ஒன்று.
நீ, நான், முதலை, ஆமை, ஈ, கருடன், கழுதை
எல்லாம் ஒரு உயிர், அந்த உயிரே தெய்வம்.[23]

He has an intense awareness of the oneness of things.[24] His close reading of the Gita has given him the same reverential attitude to man, beast, bird and stone. The political theories of the materialist French philosophers take on new meanings when they are linked with the wider concepts of life conceived by Indian seers; this has been made possible by the unifying vision of Bharati. It explains why Bharati, a high caste brahmin, listens to and profits by the words of an untouchable[25]. The

rebel in him, inspired by the humanism of the French Philosophers, treats the *Panchama* as a fellow-being and the Advaitin in Bharati inspired by his faith in the profundity of Indian philosophy realizes that even an outcaste can teach him, a brahmin, many wise things.

The poem *Murasu* is a fine illustration of Bharati's genius for fusing ideas borrowed from Western and Eastern philosophies and evolving a new social order. Bharati conceives of the society of the future as founded on the concepts of liberty, equality and fraternity, reinforced by love of humanity and love of God. At the outset it sounds rather odd that he could imagine the new society comprising the four traditional divisions of Hindu polity. But his conception of *Sanadana dharma* is not based on birth but on profession. The Kshatriyas are replaced by naicks as legislators or administrators probably because there will be no wars in future. Intellectuals are called brahmins. The vaisyas are not only merchants but also those who save others from hunger. It is inexplicable why members of the new society of Bharathi should not be free from the pangs of hunger. The mention of the word 'hunger' takes away from the poet's dream much of its charm. However, it is a redeeming feature that there will be no servants in this society. Laziness will be looked upon as something ignoble. Though the fourth division of the new order is nowhere mentioned by name in the poem, it may be surmised that those who are not either brahmins or naicks or vaisyas blong to that class: But what they are supposed to do for the benefit of their society is a mystery! If these four classes neglect their duties, it will spell disaster for mankind.

The institution of the family is the nucleus of Bharati's society. The unity of the family on which depends its stability is a pointer to the unity of society which should be free from the tyranny of caste. The new society should restore to women their natural rights because they are as essential to its welfare as men.

There is only one God who is worshipped in many forms and under many names and therefore religious controversies should be put an end to. All men are equal though nature may make them differ from one another in colour and complexion; but their psychological make-up is the same. As they belong to the same fraternity, they should not try to exploit one another. The strong should protect the weak and equal opportunities in education should be extended to all. No member of the new society should be kept in a state of ignorance. Mutual love alone can keep all men together and give them a sense of oneness. They should also love God and look up to Him for the solution of their problems. The poem ends on a jubilant note of love and goodwill :

ஒன்றென்று கொட்டுமுரசே—அன்பில்
ஓங்கென்று கொட்டுமுரசே
நன்றென்று கொட்டுமுரசே—இந்த
நானில மாந்தருக்கெல்லாம்.

The influence of Rousseau is faintly traceable in Bharati's famous lyric *Pāppā Pāttu*. The importance which he attaches to the child reminds us of the author of 'Emile' which has made educators recognize the sacredness of childhood. Rousseau has been hailed as a "great pioneer in the work of studying human character as it develops in children."[26] The seriousness with which Bharati sets to teach the child noble ideals gives him a certain affinity with Rousseau. The Frenchman advocates three types of education - from nature, man and things. "Education from things is what we learnt from personal experience of objects; education from nature is 'the internal development of our faculties and organs' - that is to say, our vital growth; education from men is the use we make of our natural growth, and this he says, is the only education of which we are masters."[27] Rousseau's favourite slogan is "Return to Nature" (Whatever he might mean by 'Nature') after the overthrow of all the institutions of civili-

zation which according to him have corrupted man. The development of this theory is *Emile*.

Though Bharati does not advocate such a revolutionary and somewhat drastic theory of education, he recognises the value of some of the basic ideas of Rousseau's theory of child-education. His exhortation to the child to learn from contact with things around[28] which is nothing but self–instruction, his repeated emphasis on the value of health to the child and his careful instructions devoid of anything doctrinaire may be traced to Rousseau. But he will not agree with the auther of *Emile* when he announces in all seriousness in a key passage: "Everything is good as it comes from the hands of the Author of Nature; but everything degenerates in the hands of man "[29] Bharati is too steady a man to be swept off his feet by glittering romantic ideas and so he draws the attention of the child to the sacred and heroic traditions of his country.[30] He will not also agree with Rousseau in his advocacy of a negative type of education: "The first education ought to be purely negative. It consists not at all in teaching virtue or truth, but in shielding the heart from vice, and the mind from error"[31], i. e., the child should reach the age of twelve" without knowing his right hand from his left, or right from wrong."[32] The great educationist goes to the extreme when he declares that the child should form no habit at all. Bharati wants the child to know joy from suffering and right from wrong. It is doubtful if a child can understand such distinctions. He insists on the child forming clean physical and mental habits. Many of the ideas which Bharati teaches the child are really the qualifications of the citizen of the New India which the poet dreams of.

CHAPTER XI

# BHARATI AS AN ESSAYIST

The essays of Bharati have been collected under six heads *Philosophy*, *Women*. *Arts*, *Society*, *Bharati Tamil* and *Essays and Other Prose Fragments in English*. Besides these volumes, two recent collections of the works of Bharati, *Bharati Pudayal* (1 & 2), unearthed by a life-long devotee of the great Tamil writer,[1] contain some essays and fragments in prose.

The essays under the first four heads cited above were published posthumously by Bharati Prachur Alayam in 1935. The four-fold division, which is arbitrary, was made by the publishers themselves and it includes shorter stories, meditations and reflections mistaken for poetry (the publishers probably meant prose-poetry !)[2] translations,[3] journalistic reviews[4] and excerpts from speeches.[5] One 'paper' of which two versions[6] are given, is supposed to have been read by Bharati's daughter, Thangammal Bharati before a gathering and it is evidently from the pen of the father as the style indicates. This is equally applicable to another paper on the life-story of the famous Chinese woman Chiu Chin[7] read by Thangammal probably before a group of women. These essays under the four heads were contributed by Bharati to *Swadesamitran* between 1910 and 1920 when he served the newspaper as an assistant editor.

*Bharati Tamil* first published in 1953 is a volume of essays as well as a few poems collected by P. Thooran from the old numbers of *Swadesamitran* daily and tri-weekly and *India*, the latter edited by Bharati. The writings cover the years 1905 to 1921 and they bear the author's real name or his pseudonyms Kalidasan and Saktidasan. The titles were originally given in both Tamil and English.[8] The essays from *India* whose object was to rouse the writer's countrymen from lethargy and indiffierence to an effective opposition against foreign rule, are nationalistic in spirit. The last section of Bharati *Tamil*, excluding the pages which contain a detailed commentary on Tagore's world tour and translations of three of his essays,[9] mostly consists of journalistic reviews of significant events during the First World War. Though Thooran started collecting the materials under *Bharati Tamil* as early as 1928, it is not known why they remained inaccessible to the reading public till 1953 when they saw the light of day.

*Bharati Pudayal* - 1, published in November '58 includes, besides poems and stories, eight essays - four linguistic in interest, two on women, one on education and one on the Tamil drama. *Bharati Pudayal* – 2, published in September '59, contains twice as many essays as there are in its predecessor and also 24 serious articles and fresh notices from *India* when it was continued to be published from Pondicheri where Bharati was a political refugee.

The English Essays, edited by C.R. Reddy and K.S. Venkataramani, are from the periodicals *New India*, *Commonwealth* and *Arya* and from the manuscripts of Bharati in the possession of his brother Mr. C. Viswanatha Iyer.[10]

Before discussing the range of Bharati's essays and the extent of foreign influence in them, let us examine the idea, origin and development of the essay, particularly the English essay. The word 'essay' is derived from French *essai* and late Latin *exagium*

meaning any trial or effort. Dr. Johnson's well-known definition of the essay as "a loose sally of the mind, an irregular, indigested piece, not a regular and orderly performance" is negative; an essay may be irregular, but want of thought cannot be attributed to a good essay. *The Oxford English Dictionary's* definition is equally vague: "A composition of moderate length on any particular subject, or branch of a subject; originally implying want of finish, 'an irregular, indigested piece' (J.), but now said of a composition more or less elaborate in style, though limited in range". These definitions do not cover the whole range of essay-writing in English, for example the essays of Hume and Locke.

Edmund Gosse is extremely cautions in his definition: "As a form of literature, the essay is a composition of moderate length, usually in prose, which deals in an easy, cursory way with the external conditions of a subject, and in strictness, with that subject only as it affects the writer."[11] Confessing his inability to give a precise definition of the essay which in its varied characteristics "seems to be the epitome of all literature," Hugh Walker divides essays into two classes, "essays *par excellence*, and compositions to which custom has assigned the same name, but which agree only in being comparatively short... and in being more or less incomplete" and "essays more strictly so called in which we do detect a special literary form" like the essays of Montaigne and Lamb.[12] One of the best definitions of this elusive literary form is given by Alexander Smith: "The essay as a literary form, resembles the lyric, in so far as it is moulded by some central mood – whimsical, serious, or satirical. Give the mood, and the essay, from the first sentence to the last, grows around it as the cocoon grows around the silkworm."[13]

Modern essays, which defy definition, have different forms, different moods and different lengths.[14] We are, however, certain of their negative qualities. They must not be too long.

They must not smell of "the school room, the pulpit or the platform." The modern essay is like a causerie. The essayist addresses the reader in a confidential tone and communicates his dear thoughts and ideas to him. The choice of subjects may be wide and their treatment may vary, but "structure, unity and coherence" are qualities indispensable to the modern essay. Dulness is fatal to its existence.

The essay, as a literary form, is the invention of the great Frenchman Montaigne. Describing the birth of the essay Edmund Gosse writes: "It is not often that we can date with any approach to accuracy the arrival of a new class of literature into the world, but it was in the month of March, 1571, that the essay was invented. It was started in the second story of the old tower of the castle of Montaigne, in a study to which the philosopher withdrew for that purpose surrounded by his books, close to his chapel, sheltered from the excesses of the fatiguing world"[15] Montaigue has a pleasant way of picturing for the reader his own soul and informing him of what he thinks of the world and its ways The essay was transplanted to the soil of England and there grew under the fostering care of Bacon and Cowley. Nurtured by Addison, Steele and their successors, it flowered magnificently in the eighteenth century. After a temporary blight, it again recorded a rich growth lovingly looked after by Lamb, Hazlitt, Macaulay and others in the nineteenth century. It has been trimmed and shaped by Max Beerbohm, Chesterton, Belloc, Lucas and Lynd. Its recent wild growth has bewildered many, though it still has an attractive colour. It is claiming the attention of too many 'gardeners' all of whom may not be skilful in their art.

The essays of Bharati fall under the category called 'periodical essays', as most of them were published in Tamil periodicals like the *Swadesamitran*[16], *India* and *Chakravartini*[17] either served or edited by Bharati. They remind us of the

*Spectator* and *Tatler* essays of Addision and Steele, through whose contributions essay-writing reached a high water mark in the eighteenth century. Explaining the scope of the periodical essay Richard Steele wrote : "I shall take anything that offers for the subject of my discourse"[18] and true to the statement topics political, literary, social, religious and what not were taken up for lively discussion in the columns of the *Tatler* and the *Spectator*. The pioneer of periodical essay writing in Tamil exercised the same range of freedom. His essays deal with a variety of subjects from Saktidharma[19] to reforming animals.[20] Between these two extremes lie essays social, political, cultural, religious and so on. There is nowhere in them a note of frivolity. They have a serious purpose – didactic or moral, aiming at some kind of reform.[21] Some of them are too short to be called essays[22]. Others are very long.[23]

Essays and anecdotes about the Vedapuram (Bharati's name for Pondicheri) coterie are reminiscent of the Spectator essays. The members of the Spectator Club Sir Roger de Coverley, Sir Andrew Freeport, Captain Sentry, Will Honeycomb and others represented different interests and the aim of the *Spectator* was "the advancement of the public weal"[24] or to be more specific to bring "Philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at teatables, and in coffee-houses."[25] The club met twice a week at a coffee-house. The Vedapuram club, if it is entitled to such a name, consisted of members who voiced diverse interests: Brahmaraya Iyer, a teacher, and the 'thunder' of the group (he never spoke, but only thundered), Veeraswami Naicker, a Government official, Kongana patter, a priest, Narayanaswami Chettiar, a money lender, Guruswami Bagavathar, a musician, Saktidasan or Kalidasan (Bharati) and others.'[26]. The Recreation club [27] (Ullasa Sabai) and Varnashrama Sabai[28] are different versions of the Vedapuram Coterie and they bring to light the existence of other members like

Jintamiyan Sait and Elikunju Chettiar. These characters are not imaginary like the members of the Spectator Club, but lively representations of real personages who formed the inner circle of Bharati's acquaintance. The proceedings of the Vedapuram club were sometimes conducted on democratic lines with a touch of ineffable humour[29] and sometimes in an arbitrary fashion when the members met under the 'thundership' (if such a coinage is allowed) of Brahmaraya Iyer on the pial of his house.[30] They discussed a variety of subjects, philosophy, social reform and emancipation of women. The president of the 'thunder-school' was a vociferous and equally vehement champion of the rights of women, but when a woman, who really believed in the rights of her sex, invaded the school and forcibly took part in its noisy proceedings, she was compelled to quit the sacred presincts of the club. ![31] It is one of the most delightful essays in the whole collection and it pokes gentle fun at the expense of the president of the club.

The Spectator, as the name indicates, is a "more looker-on" who lives "in the world rather as a spectator of mankind, than as one of the species."[32] This passive role gives him a speculative turn of mind. The reporter of the proceedings of the Vedapuram club Saktidasan or Kalidasan plays a similar role on occasions. When he attends the 'thunder-school', he is more a listener than a debater. Sometimes he dares to contradict the 'thunder' when he threatens to attack Hindus for no fault of theirs.[33] He also presides over the club during its lighter moments and conducts the proceedings. It is his duty to report the proceedings to the *Swadesamitran* and if he fails in his duty, the club threatens to dislodge him from his chairmanship.[34] The members are great admirers of the poetical genius of Kalidasan (Bharati) and one of them, Venu Mudali, sings with gusto some of his beautiful poems on appropriate occasions.[35]

In his monumental dictionary Dr. Johnson defines a club as "an assembly of good fellows meeting under certain conditions." Addison writes that men being sociable by nature come together on some pretension or other and form clubs. When they are thus united "by a love of society, not a spirit of faction, and do not meet to censure or annoy those that are absent, but to enjoy one another; when they are thus combined for their own improvement, or for the good of others, or atleast to relax themselves from the business of the day, by an innocent and cheerful conversation, there may be something very useful in these little institutions and establishments."[36] The Vedapuram club is not only "an assembly of good fellows" but also lovable characters. Their eccentricities and antiques only make us love them more. They are brought together by fear of God, a love of humanity and patriotism. They do not aim at bringing philosophy out of the closets to the public, but to enlighten their countrymen on many issues vitally affecting their freedom and their life; fissiparous tendencies should be put down ruthlessly and the various communities, warring foolishly against one another to the vicarious delight of their oppressors, should close their ranks and free themselves from political subjection. Such was their noble desire. There is an under-current of seriousness in the apparently light-hearted discussions of the Vedapuram coterie.

The essays of Bharati which do not cover the activities of the above-mentioned club have an internal unity which flows from the personality of the writer. They have a strong tings of his egotism. His manner of dealing with matters of topical interest reveals his intensely personal attitude and here he reminds us of Montaigne. In a string of quotations collected by Bharati from different writers on the subject of labour, there is one of Montaigne's culled from his utterances on idleness."[37] Bharati, well-versed in the French language, as he himself states[38], must

have read Montaigne's essays in the original probably during his exile in Pondicheri. For his pioneering efforts in essay - writing and for his affinity with the French essayist, he deserves to be called the Tamil Montaigne. Commenting on the intensely personal element in the essays of his famous countryman, Cazamian writes: "The pre-occupation with one's self that is natural but may as easily be naive, and which it is difficult to disassociate from a modicum of egotism has nothing childish, unpleasant or narrowly personal here. The whole thing possesses the interest and value of a monograph of a human being, without the methodical display of a modern scientific study but showing the penetration and respect for fact of a psychological investigation."[39] The egotism of Bharati may not be as absorbing and delicate as that of Montaigne. But it is vigorous enough to convince the readers and put them on the side of the essayist emotionally. But like his model, Bharati has "a good-natured, ingenious candour"[40] which increases the charm of his essays.

The essays of Bharati are direct addresses to the readers. More than a confidential note, they have a moralising tone.[41] They even betray the chafing impatience of the reformer who is dissatisfied with the snail-like progress of his ancient society reluctant to come out of the morass of obscurantism.[42] According to Sir Leslie Stephen, one of the national characteristics of the English is supposed to be "a love of sermons of all varieties, from sermons in stones to sermons in rhyme."[43]. It seems to be the national characteristic of the Tamilians too! Otherwise there is no reason for the preponderance of moral or didactic essays in the prose works of Bharati.

Bharati's method of writing an essay is to propose the subject at the outset; discussion, sometimes with digressions which do not distract the reader's attention, forms the main body of the essay and it is neatly rounded off with a reference to the proposi-

tion. Examples are numerous. But sometimes the essays are rambling.[44]

The style of the essays has the conversational ease and rhythm and is marked by clarity of thought and lucidity of expression. Purists may object to a large number of Sanskritised words in Bharati's language. It cannot be denied that when the Sanskrit element runs to excess, the diction jars on the ears as in

> இந்த சமயத்தில் ஆந்திரரைத் தனிப்பிரிவாக ருஜுப்படுத்துவதைக் காட்டிலும், ஆஸேது ஹிமாசல பர்யந்தம் உள்ள ஹிந்துக்களெல்லாம் ஒன்று என்ற மூலமந்திரத்தை நிலைநாட்டுவது அவசியம்.........’’[45]

But Bharati was second to none in his affection for his mother-tongue as is evident from his writings[46] and he was also aware of the difficulties involved in attempting to observe 'purism', in the written language.[47] Were Bharati alive to-day he would have given no room for complaints even from purists!

A mere glance at the titles of his essays is enough to prove his catholicity of taste. He is equally facile in discussing the poetry[48] of Whitman as in explaining the salient features of Japanese poetry.[49] Though an ardent Hindu who believed in the spiritual superiority of Hinduism to other religions, he readily accepted the good points of Christianity and Muhammadanism. No Christian or Muslim would have paid a greater tribute to Christ or Mohammed than Bharati.[50] It is not necessary here to discuss Western influence in his essays, as they have been amply dealt with in the preceding chapters. It is enough to glance over them here. Bharati welcomes the scientific materialism of the West which may be a foil to our spiritualism. He also hails democratic ideals like liberty, equality and fraternity.[51] He is deeply indebted to the West for certain ideas connected with the emancipation of Hindu women and restoration to them of their legitimate rights.[52] He is greatly attracted by the concept of

socialism and comes to believe in the dignity of labour.[53] Profuse quotations from the Bible are found scattered throughout his essays.[54] The essays are indeed a great achievement worthy of Bharati who has blazed a trail of glory in many fields of modern Tamil literature.

CHAPTER XII

# BHARATI'S FICTION

Novel, which is an imported literary form in Tamil, is much in vogue to-day. The legion of writers who claim allegiance to it is a mark of its wide popularity. Vedanayakam Pillai's *Prathaba Mudaliar Charitram*, a prose-romance published in 1868, may be called the first venture in novel-writing in Tamil. It was followed by *Kamalambal Charitram* by Rajamier, *Padmavati Charitram* by Madhaviah, *Deenadayalu* by Natesa Sastri and *Kamalakshi* by Ponnuswami Pillai. These five writers are the precursors of the Tamil novel as they have established certain traditions perpetuated by their adherents this half a century. Bharati, by virtue of his authorship of an incomplete novel *Chandrihaiyin Kathai*, has been dubbed as a follower of the school of Madhaviah by a critic who is also a practising novelist, himself an admirer of Rajamier.[1]

Bharati's utterances on the art of the novel may be somewhat helpful in tracing the extent of foreign influence on *Chandrihaiyin Kathai*. Deploring the reading public's cold indifference to indigenous novels, Bharati writes that they hanker after cheap and ignoble imitations of English novels which have a large sale ; the excellent fictional works of capable Tamil writers are sadly neglected and they are forced by indigence to explore more profitable sources of income. "The late Rajamier was a really talented novelist who proved his originality in Tamil

fiction. As he received no reward for his labour, he could not improve on his ability in novel-writing which he had to give up at the very beginning of his literary career and resort to journalism - editing of an English monthly".[2]

It is not be concluded from these remarks that Bharati, by his disgust at the poor reception to genuine Tamil novels, was driven to a dislike of Western tradition. On the contrary he adopted it in *Chinna Sankaran Kathai*. In a succinct preface to this humorous skit, he refers to the Indian and Western methods of writing a story and says that he has adopted both traditions in narrating the life of his hero. According to him most Indian stories begin with elaborate details of the place of birth, family and ancestry of the hero. But modern European fiction, like its drama, begins the story from the middle and then goes back to the hero's antecedents. Retrospective narration is very popular in Western stories.[3] Bharati's reading of Western novels and short stories is thus beyond doubt and it may have influenced his fiction directly or indirectly.

*Chandrihaiyin Kathai*, a title reminiscent of its famous predecessors like *Kamalambal Charitram* and *Padmavati Charitram*, is a fragment of an novel and it consists of eight chapters covering a period of seven years from 1901 to 1907. The heroine Chandrigai is born under the most inauspicious circumstances when an earthquake accompanied by a violent storm and rain destroys a whole village including her family (Chapter 1). But her young aunt, a virgin-widow, Visalakshi, miraculously escapes and it is she who fosters Chandrigai. The heroine still remains a child when the eighth and the last chapter of the fragment is reached. Thus she is too young to influence the course of events in the story. The dominant character is Visalakshi and as the incomplete novel deals with her search for a husband and her success in getting one, she practically replaces Chandrigai as the heroine. Also as she resembles Kamalambal and Padmavati in her

qualities and her accomplishments – like her predecessors she is an idealised type – she may be taken to be their lineal descendant.

*Chandrihaiyin Kathai* has certain points of resemblance to the novel of manners of the eighteenth century England like Fielding's *Tom Jones.* This species of fiction consists "principally of a series of scenes and comical or semi-tragical situations, rather loosely strung together on the thread of the experiences undergone by the principal personage. The main object is not so much ingenuity of plot as the presentation with much humour, some strokes of caricature, and a touch of pathos, of morals and manners, of public abuses and private vices, the way of living and standard of thinking, the distinctive prejudices and ingrained beliefs, that characterised different classes at a time when their ideas and habits were often in sharp contrast."[4] *Chandrihaiyin Kathai*, as far as the fragment goes, is a novel with a purpose. It aims at social reforms. It attempts to teach something.[5] It advocates widow-remarriage through the wedded union of Visalakshi and Viswanata Sarma and abolition of caste through the progressive marriage of Gopala Iyengar and Meenakshi, a low caste girl. Had the story of Chandrigai been completed, it would have become a full-fledged novel of manners exposing "public abuses and private vices." As it is, it gives only an incomplete picture of the prejudices and false beliefs of the contemporary society of Bharati.

There are comical and semi-tragical scenes like the domestic life of Somanata Iyer and his spouse Muttammal and the fits of insanity affecting Visalakshi's husband after initial connubial bliss. All the incidents of the novel are conveniently hung on a single peg - the principal character Visalakshi. Without her the story dwindles into insignificance. The plot is not complicated. It is a simple and straightforward narration. As in the eighteenth century novel, the narrator remains "on the centre of the stage"[6] and we hardly lose sight of him.

While analysing Fielding's Tone Jones, Saintsbury points out that the novelist, in many parts of the narrative and particularly when he begins a book or a chapter "calls a halt' and addresses his readers on matters more or less relevant to the story, but rather in the manner of a commentator and scholiast upon it than as actual parts of it."[7] The distinguished critic calls them "address-digressions" which have delighted more than they have annoyed discerning readers including Saintsbury. Bharati in his novel betrays a bias in favour of philosophical disquisitions on well-known concepts like love[8] and patience[9]. These digressions are necessary to the strengthening of the plot, as they throw light on the shortcomings of the characters which are to be rectified in their own interest. Being learned discussions, they will also ennoble the mind of the reader. It may be pointed out that digression is characteristic of Madhaviah to whose school of writing Bharati is supposed to belong and it may have come to him from the elder Tamil novelist and not from Fielding. Whatever might be the truth, it is not easy to deny the influence of Fielding on Bharati when we think of the "inset-episode" of the Muslim Holyman and the Ghost[10]. The corresponding episode in Fielding is 'The Man of the Hill' in *Tom Jones.* This characteristic is found only in Fielding and it was copied by Dickens, whose contemporary Thackeray, imitating the author of *Tom Jones*, introduced "address-digressions". Had it not been for the affinity of *Chandrihaiyin Kathai* with the eighteenth century novel, one would have been tempted to talk of Dickens and Thackerary as having influenced the Tamil novel. The careful time-scheme of the story is faintly Richardonian[11], though difficult to prove.

The short story in Tamil is an alien literary form like the novel and it is less than half a century old. Bharati, whose flare for literary adventure is amazing, has been hailed as the precursor of Tamil short story writers.[12] Besides a volume of stories called *Kathai Kothu* published by Bharati Prachur Alayam, there are ten stories in *Arts,* one in *Women*[13], one long story in

*Society*[14], ten in *Bharati Pudayal–1*[15] and two in its companion volume. *Bharati Tamil* contains two stories 'Poochi Thevan' and 'Kantamani' and 'Veppa Maram', a reverie mis-called a short story by Bharati. Most of these compositions do not strictly belong to the literary form we call 'short story'. They are either humorous tit-bits[16] or mythological stories deliberately twisted to suit the writer's end[17] or farces[18]. 'Aril Oru Pangu' and 'Kantamani' may pass for short stories. These are really the forerunners of genuine short stories that were later published in Tamil by conscientious practitioners of the art.

In the story 'Railway Sthanam' Bharati describes his method of writing.[19] He claims that he writes only imaginative stories, not stories with the purpose of teaching a moral. Moralising he does in his essays. But he admits that often the didactic element enters into his stories inspite of himself. From this frank confession may be drawn the inference that the reformer in him gets the better of the imaginative writer. Hence his success as a writer of short stories has not been remarkable.

'Aril Oru Pangu' has more than its share of the propagandistic element connected with the Freedom movement and the achievement of our leaders like Lala - Lajpat Rai. The hero of the tale, a Brahmo Samajist, overflows with the zeal of the reformer, which occupies some pages. The spirit of nationalism, frequent favourable references to the creeds of the Brahmo and introduction of the Bengali atmosphere point to its affinity with the stories of Rabindranath Tagore. 'Oril Oru Pangu' belongs to the type of the story of Gora.[20]

The abrupt opening of 'Kantamani' is like that of a modern short story. But the rest of the story has nothing much either in plot or in characterization to commend itself to the attention of the reader. The intrusion of the narrator into the story with his running commentary and the heroine herself doing part of

the narration have deprived 'Kantamani' of much of its charm. The only redeeming feature is the unfailing humour of the writer.

Bharati's interest in American literature has been given prominence in a previous chapter.[21] By his anxiety to draw a moral from every story he writes and by his impish treatment of mythological tales, Bharati forces comparison with Nathaniel Hawthorne. There is no reference to Hawthorne in the works of Bharati.

Bharati's 'Pei Koottam' has a striking resemblance to 'Young Goodman Brown', "the greatest of Hawthorne's stories".[22] The theme of Hawthorne's story is the sense of guilt of young Goodman Brown who parts with his wife Faith for a night and enters a forest where he attends a witches' sabbath presided over by the Devil himself. The young man is surprised to see respectable citizens in the profane gathering. "Among them...... appeared faces that would be seen next day at the council board of the province, and others which, Sabbath after Sabbath, looked devoutly heavenward". The new converts are baptized by the Devil who addresses the congregation of his worshippers in a solem tone: "Depending upon one another's hearts, you had still hoped that virtue were not all a dream. Now are you undeceived. Evil is the nature of mankind. Evil must be your only happiness. Welcome again, my children, to the communion of your race". when Goodman Brown approaches the Fiend to receive the mark of baptism, he finds his pale wife Faith by his side. He cries to her to look up to heaven and resist the Devil. Scarcely has he uttered the words than the whole congregation vanishes and he finds himself alone. Next morning he staggers back home. He looks like a bewildered man. Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch - meeting? "......A stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream."

Young Goodman Brown is a parable which yields several meaning like "evil exists in every human heart"[23], knowledge of evil may lead to rank misanthropy[24] and "a youngman conscious of his own guilt may suddenly find himself in a vast confraternity of the damned."[25]

In 'Pei Koottam' Kalidasan (Bharati) dreams of being kidnapped by ghosts disguised as his friends and taken to a burning ghat where he finds himself in the presence of the chief of the ghosts who looks like mendicant dressed in rags and grisly in appearance, sitting on a throne of gold. The poor poet trembles so much at the blood-congealing scene around him that the leader of the ghostly congregation taunts him by quoting the poet's own lines on fearlessness and tells him that he has been brought to the ghat to see if he practises what he preaches. Then the ghosts sing a highly meaningful song that all the things of the world good or bad, are manifestations of the same God, Siva.

The dream may be interpreted as symbolic of the poet's sense of guilt at his practice being far from his precept which drives him before a congregation of ghosts, who are the attendants of Lord Siva. Unlike young Goodman Brown whose meeting with the Devil in the forest makes him suspect the shadow of sin falling on every man and woman he knows, Kalidasan learns the secret of immortality from the Ghost - Leader. The two stories have a common theme - sense of guilt which converts the mind of young Goodman Brown into an arid desert but serves Kalidasan a good turn by focussing his attention on the divine nature of the things around him. Stung by Guilt his defective vision becomes clear. Thus out of evil springs good. The King of Darkness cries in despair "Evil, bethou my good."[26] Hardly does he realize that there is an element of good in evil, nay, evil is good, for both are divine manifestations.

In his lively treatment of mythological stories also Bharati has an affinity with Hawthorne who handles Greek mythology with humour in *A wonder Book and Tangle wood Tales for Girls and Boys.* The narrator of these wonderful stories or "baby stories",[27] as Hawthorne called them, is Eustace Bright, an eighteen year old student of Williams College. He had the remarkable ability of modernizing the myths of ancient Greece and putting into them "admirable nonsense."[28] Hawthorne describes Eustace Bright's method of story-telling thus: "Working up his sophomorical erudition with a good deal of tact and incurring great obligations to Professor Anthon (classical scholar), he, nevertheless, disregarded all classical authorities, whenever the vagrant audacity of his imagination impelled him to do so."[29] For example 'The Golden Touch' is a charmingly modernized version of the story of King Midas with the golden touch. In Hawthorne's tale he has become an American cotton financier and he eats a typical New England breakfast.[30] In the words of Eustace Bright, "What was usually a king's breakfast in the days of Midas, I really do not know, and cannot stop now to investigate. To the best of my belief, however, on this particular morning, the breakfast consisted of hot cakes, some nice, little brook trout, roasted potatoes, fresh boiled eggs, and coffee, for King Midas himself, and a bowl of bread and milk for his daughter Marygold."[31]

Bharati employs a similar method of narration in 'Kuthirai Kombu', if we take an example from his tales. His humour runs riot in his side-splitting inversion of the story of Ramayana. There is also a vein of satire in Gargantuan fashion at the expense of priests and kings. There is an inimitable touch of modernity in the amusing descriptions of Vali, Monkey-King and Ravana as having studied Arithmetics at the same school and of Soorpanagai cutting the ears and toes of Lakshmanan with an apparently harmless knife with which she used to cut fruits.

'Arjuna Santheham' and 'Deva Vihadam' are also modernised and highly imaginative versions of mythological subjects. Like Hawthorne Bharati has appropriated ancient legends for his own times.

CHAPTER XIII

# BHARATI'S ENGLISH WORKS

Two slender volumes of the English works of Bharati entitled *Agni and other poems, Translations and Essays* and *Essays and other Prose Fragments* were published in 1937. They were edited by Dr. C. R. Reddy and K. S. Venkateramani. Among the verse compositions in the first volume are Bharati's translations of a few of his poems, his renderings of Vedic hymns and also of the passionate outpourings of the Alwars and Andal. The essays are of biographical interest and they throw considerable light on the writer's tastes and attitudes. Besides these two volumes, there are two essays in *Bharati Pudayal-2*, one political and the other satirical.[1]

Being his own translator, Bharati's translations of his poems are better than those of the Vedic hymns and the devotional songs. They are compact verses which have successfully recaptured the spirit of the original. A few of these translations are in free-verse. English translations of the Vedic hymns cannot be said to better the Tamil renderings called *Vedarishihalin Kavitai.* Still the former remain good pieces of verse.

Bharati, who closely followed Sri Aurobindo's "new and marvellous theory of Vedic interpretation"[2], treated it as a

revelation and gave due prominence to it in his renderings of Vedic verses, both in English and in Tamil. It is highly probable that Sri Aurobindo's English translations of Vedic hymns that appeared in *Arya* inspired Bharati to attempt a like experiment. It is hardly possible to trace it to a Western source. Bharati's renderings of devotional hymns are quite appealing.

The essays of Bharati which cover varied topics from a discussion of the Nietzschean concept of the Superman[3] to the evils of casteism[4] show the width of his intellectual sympathies. They are serious reflections of the strong views which he held. As the editors of his English works have rightly observed: "When a poetic soul like Bharati's happy beyond dream in his own mother-tongue, turns to an alien language for the aching joy of self expression, it is no surprise to find that the art becomes laden with a more serious thought. For the highest aim of self-expression even in art is after all self-realisation".[5] There is a strong wave of emotion particularly in essays that are political and social.

The essays prove beyond doubt that Bharati is a master of the English language. His style is eloquent, unpremeditated and trenchant. He never fumbles for expression or hesitates to write what he thinks about an idea. About the essays of Bharati Prof. Mahadevan remarks with some critical acumen: "There is a rare combination of purity of style, mature poise of thought and familiarity with the classics, both ancient and modern, which are reflected in the grace and dignity of all he wrote". It is difficult to say what the critic means by "purity of style", for such a judgment of the English essays of Bharati errs on the side of exaggeration. His style, on the other hand, may be called "a true style" borrowing a phrase from Middleton Murry, because it is unique and it is "a completely adequate expression in language of a writer's mode of feeling".[6] This style is individual, as it expresses an individual's mode of feeling.

Bharati is frank and forthright in expression which is his nature. His style is often trenchant and he is hard-hitting as when he attacks Prof. Sundararaman in 'Patriotism and Religious Differences'.[7] Bharati is capable of biting satire as in the following passage from 'Women's Freedom': "And the splendid result of all this, which we sometimes make a matter for boasting is that our women are 'the pillars of orthodoxy and conservatism'-which means they are immensely helpful in maintaining and perpetuating the conditions of slavery in our religious, social and political lives". Sometimes he makes aphoristic statements with a 'new look' like "Civilisation is the taming down of man by woman".[8] Some of his ideas which have a tinge of mysticism are original[9] like "Rasa primarily means essence" and "It is a form of Shakti, the feminine aspect of the Supreme Being".[10] The essays are distinguished by Bharati's keen sense of humour.

'The Political Evolution in the Madras Presidency' is an incomplete essay, a copy of which was in the possession of the author's brother Mr. C. Viswanathan. A chapter of the essay was translated into English and published in 1939 by Mr. R. A. Padmanabhan along with a paragraph in the original to give the readers an indication of Bharati's English style. This translation with the English fragment has been republished in *Bharati Pudayal-2*. Mr. R. A. Pndmanabhan regrets that he could not get at a copy of the English essay. It is very difficult to form an estimate of the original in English. But the racy style of the single paragraph that has come down to us shows that we have lost a fine essay.

Satire as a conscious literary form may have come into modern Tamil literature from the West. Though the emergence of party spirit in Free India has engendered political writings of a satirical nature, they have hardly any literary value. Bharati's *The Fox with the Golden Tail*, for which the writer claims an

esoteric significance, makes him a pioneer in the field of Tamil satire. As a satirist he should take a high rank among Tamil writers. He has neither the cynicism of Swift nor the malice of Pope. He is nearer to Dryden because he treats his victims with good-humoured contempt and laughs heartily at their follies.

'The Fox with the Golden Tail-A Fable with an Esoteric Significance' is a brilliant satire directed against Annie Besant. Commending it to the public in the second edition Bharati writes in a short preface: "It is admitted on all hands that the ancient Hindus had scaled the extreme heights of spiritual realisation. But I think, however, that the Hindus of the last generation, especially the English educated men, have been the biggest gulls of any age or country. And we, of the present generation, are resolved that the swindlers shall no longer pursue their trades peacefully in our country. And this is the 'esoteric meaning' of the fable".[11] Strong language used in a burst of fury! But the satire makes hilarious fun of one and all.

The animals of the medival beast-fable have been used for types of persons by Lyndsay, Spenser and Dryden.[12] Bharati's satirical fable makes capital out of Annie Besant's role in Indian politics, her close connection with the Theosophical Society and particularly her adoption of Mr. J.Krishnamurti, the philosopher, and his brother against the wishes of their father who had to seek the help of law for the return of his sons. The Fox-land is the Land of Besant's birth. The ancient land of Asses and Apes is India. The Asses are the orthodox and superstitious Hindus and the Apes are educated and Westernized Indians. There is no bitterness in the satire, but a good deal of humour which runs riot[13]. Some of Bharati's coinages like "Assiatic Revival" and "Super-Ass condition" increase the hilarity of the satire. A typical example of Bharati's sense of humour is quoted below: "And the parent went to a court of

law accordingly and asked that the Golden Fox be compelled to restore the custody of his children either to himself or in case the Court should consider him too much of an Ass to be entrusted with the care even of his own little ones, to any other person whom the Court might deem fit".[14] A satire much admired by Sri Aurobindo, its only serious rival is P. V. Manickam Naicker's *Betwixt ourselves in the Madras Zoo.* But the latter is partisan in spirit and it has the hornet's sting in its satire.

CHAPTER XIV

# AFTERTHOUGHTS

In the foregoing chapters a genuine attempt has been made to analyse the impact of Western writers who have exercised considerable influence on the imagination of Bharati. In a lesser degree he has been influenced by Dante, Milton, Carlyle, Browning and Mazzini. In the essay on Walt Whitman 'city' (நகரம்) there is a reference to the greatness of Dante as a poet.[1] Bharati must have read *The Divine Comedy* because in *Gnanaratam* there are echoes of the great Italian poem and even verbatim translations of phrases from 'Inferno'.[2]

Bharati speaks of Milton in the same breath with Dante, Shakespeare, Goethe, Kalidasa and Kamban in the essay on Whitman. In the very short poetic drama *Viduthalai* are heard distinct echoes of *Paradise Lost*. It is the story of Indra and his divine companions who are commanded by Brahma, the Father of the Gods, to free mankind from the forces of darkness and their decision to carry out the order by making use of a Brahmin youth of Pandiya Nadu, Vasupati, as an instrument. The devas' praise of their Father in Heaven, their determination to bring about the fall of evil on earth, Vasupati's role as redeemer of mankind and many phrases and expressions remind the reader of Milton's epic. The Sun – God singing the praises of the Highest

in Heaven

உண்மையும் அறிவும் இன்பமுமாகி
பலவெனத் தோன்றிப் பலவினைசெய்து
பலபயன் உண்ணும் பரமநற்பொருளை
உயிர்க்கெலாந் தந்தையை உயிர்க்கெலாந்தாயை
உயிர்க்கெலாந் தலைவனை, உயிர்க்கெலாந் துணைவனை
... ... ... ... ... ... ...

is reminiscent of Milton's angelic choir singing hallelujah:

Thee, Father, ...... Omnipotent,
Immutable, Immortal, Infinite,
Eternal king; thee; Author of all being,
Fountain of Light, thyself invisible
Amidst the glorious brightness where thou sitt'st
Throned inaccessible.....[3]

The foul deeds of Viruttiran and the *rakshasas* keeping men in the world of darkness and subjecting them to suffering and fear have their parallel in the temptations of Satan and the Fallen Angels to which mankind fall a prey. The dire warning of Indra to the enemies of God and Man has some Miltonic echoes:

விருத்திரா, ஒளியினை மறைத்திடும் வேடா,
நமுசிப்புழுவே, வலனே, நலிசெயுந்
துன்பமே, அச்சமே, இருளே, தொழும்பர்காள்,
பெயர்பல காட்டும் ஒரு கொடும் பேயே,
உருப்பல காட்டும் ஒரு புலைப் பாம்பே,
படைபல கொணர்ந்து மயக்கிடும் பாழே,
ஏடா, வீழ்ந்தனை, யாவரும் வீழ்ந்தீர்.

Viruttiran has all the evil qualities of Satan, the tempter. The imagery of the snake is significant for it is in that loathsome form the Prince of Darkness tempts Eve.[4]

The almost plaintive words of Indra

முந்தைநாள் தொடங்கி மானுடர் தமக்குச்
சீர்தர நினைந்து நாம் செய்ததை யெல்லாம்
மேகக் கரும்புலை விருத்திரன் கெடுத்தான்.

remind us of the sustained efforts of Satan to seduce Adam and Eve to his party so that their God

May prove their foe, and with repenting hand
Abolish his own works. This would surpass
Common revenge, and interrupt his joy
In our confusion, and our joy upraise
In his disturbance.[5]

The line "மெய்யே செத்தை ; பொய்யே குன்றம்" is almost a paraphrase of the Satanic principle of action "Evil, be thou my good".[6]

The role prescribed for Vasupati by the *devas* to liberate mankind from its ills is like the redemption of Man by the Son of God:

... ... ... ... ... ... ... ... ...
வசுபதி என்றோர் இளைஞன் வாழ்கின்றான்.
தோளிலே மெலிந்தான், துயரிலே அமிழ்ந்தான்,
நாளும் வறுமை நாயொடு பொருவான்,
... ... ... ... ... ... ... ... ...
இவனைக் காண்போம், இவன் புவிகாப்பான்.

Knowledge of suffering and poverty make Vasupati spiritually fit to save his fellow-beings.

Elsewhere in Bharati's poetical works there are faint echoes of Milton. The quivering silence that accompanies Guru Govind's appeal to his disciples to come forward to quench their

fierce goddess Devi's sacred thirst for human blood.

> நடுங்கியோர் கணம்வரை நலிவழா திருந்தனர்
> கம்மென ஓர்சிறு கணங்கழி வுற்றது.[7]

is like the dismayed silence that follows Satan's appeal to the conclave in Hell for a volunteer to tempt the dark Abyss in the search for the new world :

> ... ... ... but all sat mute
> Pondering the danger with deep thoughts ; and each
> In other's countenance read his own dismay,
> Astonished[8]

and also recalls to mind a similar silence in Heaven when the great Creater demands death for death in expiation of human sin :

> He asked, but all the Heavenly quire stood mute,
> And silence was in Heaven.[9]

The lines

> கவலைப் படுதலே கருநரகு அம்மா,
> கவலை யற்றி ருத்தலே முக்தி.[10]

are reminiscent of Satan's self - consoling words "The mind is its own place, and in itself can make a Heaven of Hell, a Hell of Heaven".[11] Note the images of Heaven and Hell which Bharati uses to denote joy and sorrow respectively.

Bharati's belief in the dignity of labour and his respect for workers[12] may point to the influencc of Carlyle whose words on labour are quoted by him among a string of quotations collected by Bharati.[13] There is one more reference to Carlyle on the profound poetry behind all nomenclature in a critical essay by Bharati on the Nietzschean concept of the Superman.[14] The

same essay shows his acquaintance with Carlyle's idea of the hero.

Browning finds in the three allied arts poetry, painting and music certain qualities common to them all. His profound technical knowledge of these arts gave him no respect for the mere perfection of craftsmanship. He really cared for the soul of the artist whose "life is exactly what Browning held to be the history of mankind; a struggle for expression, a strife to attain an ideal".[15] He was of the opinion that music was infinitely superior to the other two arts because it is "the language of God's converse with the soul". Abt Vogler's music reveals "the finger of God, a flash of the will that can"[16] and the musician frames "out of three sounds......not a fourth sound, but a star".[17]

Bharati is aware of the family-likeness of the three arts:

> கவிதையும் அருஞ்சுவைக் கான நூலும்
> புவியினர் வியக்கும் ஓவியப் பொற்பும்......[18]

and considers them as divine. He has even taken poetic cognizance of a great musician and painter.[19] But he does not make a subtle distinction between the three arts like Browning. But in *Kuyil Pattu* music is treated as a medium to realize God. This is, however, a hoary tradition enshrined in the Bakti cult of the Indian saints.

No student of English literature would miss what seems to be a distinct echoe of Thomas Gray in a passage from one of the songs of Bharati '*Pahaivanukku Arulvāi*':

> சிப்பியிலே நல்லமுத்து விளைந்திடுஞ்
> செய்தியறியாயோ?—நன்நெஞ்சே
> குப்பையிலேமலர் கொஞ்சுங் குருக்கத்திக்
> கொடிவளராதோ?—நன்நெஞ்சே.

These lines are reminiscent of the oft-repeated quatrain from Gray's *Elegy Written in a Country Church Yard.*

Full many a gem of purest ray serene,
 The dark, unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.[20]

It is true that the ideas expressed in the Tamil quotation are nothing new and that they are merely a repetition of worn-out proverbs. But it is the proximity of the images 'முத்து' and 'மலர்' which makes one recollect the corresponding images of the 'gem' and the 'flower' in the passage from Gray's elegy.

Stray quotations from Herbert Spencer,[21] Charles Darwin[22] and Tolstoi[23] indicates not only Bharati's wide and varied interests but also his admirable capacity to reinforce his statements by quoting authoritative opinions.[24] Bharati's spirited poem on the oath taken by the great Italian liberator to free his country, *Mazziniyin Sabatham,* if not the quotation from his works,[24] betrays more than the poet's casual interest in his hero. According to Prof. Salvemini Indian nationalists at the beginning of the present century used the life and the works of Mazzini to step up their propaganda against British rule; so great was their admiration for him, Savarkar who was threatened with the sentence of death for his anti-British activities, was called "Mazzini's martyr in India".[25] Bharati, being a fervent nationalist, would have been attracted to Mazzini. His poem has brought out Mazzini's patriotism, his intensely religious nature and his belief in national liberty and sovereignity.

According to Mazzini, it is "a kind of compulsion, inexplicable in myself, that directs all my actions, and that - being in the nature of religious stimulus, to which, when I feel it, it seems a crime not to give way - will always remain a secret from

everyone else, since I know not how to explain it and others would not understand it".[26] He further said "I know of no single great conquest made by the human spirit, no important step forward in the perfecting of human society, that has not had its roots in a strong religious faith".[27] He believed in the great destiny of Italy which he dreamed would take the lead in the new order of humanity. He was of the opinion that without liberty there would be no human liberty; without equality, liberty had no meaning, and without these two, fraternity would become a means to an end. Sovereign nations should be united in a republican federation. To him nation-hood was sacred and a republic was not a form of government but a moral principle.[28] It was a religious organization and "Sovereignty resides not in the I or the we, but in God". Mazzini's political theories drew more respect than his religious theories and in them both can be found modern democratic ideas and belief in an Utopian theocratic system. Some of the ideas of Mazzini cited above have found their way into Bharati's poem which also contains the poet's own ideas of patriotism and freedom.

Bharati is the author of three sonnets in Tamil, *Thanimai Irakkam*, *Yan* and *Chandrihai*. *Thanimai Irakkam* was the first poem of Bharati to be published a monthly *Vivehabhanu*, Madurai in July 1904. Two years later appeared the other two sonnets in quick succession and they were published in *Swadesamitran* in the month of September. The first sonnets in Tamil were released to the reading public in 1901 in a slender volume called *Tani Pacura Togai* and the author was the well-known Tamil scholar V. K. Suryanarayana Sastriar. *Tani Pacura Togai* is a collection of 41 sonnets with English translations by Rev. G. U. Pope. The translator has exercised considerable freedom not only in merely echoing the Tamil sonnets, but also in using various sonnet forms. Some of the sonnets rendered into English are incomplete,[29] and some

in the well-known Shakespearean form in enclosed rhyme consisting of three quatrains *abba cddc effe* and a couplet.[30] There are some sonnets consisting of two quatrains and a sestet[31] as also two pentastiches and a quatrain.[32]

In his English introduction to *Tani Pacura Togai* G. U. Pope makes a pertinent observation that "the peculiarity of the Tamil initial rhyme deprives the Tamil sonnets of the characteristic which has given its name to the Italian *Sonnetto.* What is the most serious shortcoming of the Tamil sonnet is the absence of the final rhyme". What gives it the name of sonnet is the strict adherence of the practioner to the number of lines i.e.14.

The sonnets of Bharati have nothing worthy of mention except the interesting element of love in *Thanimai Irakkam* and the description of Nature in *Chandrigai.*[33] The latter sonnet is Wordsworthian in its reflections aroused by scenery and it may be contrasted with Wordsworth's beautiful sonnet "It is a beauteous evening, calm and free". The pedantic diction of the sonnets is a serious flaw and it spoils their emotional content.

The Russian Revolution exercised a certain fascination on Bharati for sometime and its impact on his thought and feeling was considerable. His initial enthusiasm for the revolution would surprise anyone. He considered the outbreak of the Russian Revolution as a blessing of Parasakti and hailed it as the long-awaited *Greta Yuga.*[34] He sympathized with the Bolsheviks for the troubles they had to surmount at the outset of their rule. He criticized European powers for intriguing against the new regime.[35] But as months passed, Bharati was disillusioned and he began to disapprove of violence and bloodshed coming in the wake of the revolution. He observes in an essay that the policies of the Bolsheviks are

not harmful, but their implementation will do infinite harm; if the Bolshevik policies are implemented throughout the world in the Russian fashion, it will considerably reduce population.[36]

After the inevitable disillusionment, Bharati attacks Leninism in many essays and political reviews. Though he justifies the mass seizure of private properties by the new government which to him, was the natural result of the Czarist rule of tyranny and oppression, he thinks that the implementation of 'socialism' in other parts of the world may lead to dangerous results. He strongly disapproves of Lenin's policy of meeting violence with violence. He feels that violence will only lead to more violence. He has predicted correctly that ultimately the European powers and Russia will be ranged against each other in hostility.[37] He receives the 'miracles' of the new regime, like the attempt to abolish corrency, with extreme caution.[38] Bharati looked upon the Bolshevik regime with misgivings. Were he alive to-day, he would have heartily accepted the thoughtful but sad verdict of one whose clean conscience revolted against the tyranny of the State: "Wars and revolutions, kings and Robespierres, are history's organic agents, its yeast. But revolutions are made by fanatical men of action with one-track minds, men who are narrow-minded to the point of genius. They overturn the old order in a few hours or days; the whole upheaval takes a few weeks or at most years, but for decades thereafter, for centuries, the spirit of narrowness which led to the upheaval is worshipped as holy".[39]

## CHAPTER XV

# CONCLUSION

The works of Bharati mark a new departure in Tamil literature. By being receptive to new influences from the West and by readily absorbing them into the main stream of Tamil culture, he has broken the traditional insularity of the Tamil genius. At the beginning of the present century Rev. G. U. Pope wrote: "Doubtless, there are many of our worthy and learned friends who will say, that novelties are quite inadmissible in Tamil literature, since the great Tamil Grammars have long ago stereotyped the laws of composition, and defined for all time the subjects, methods and style of Tamil literature. But, when we come to reflect upon the matter, and consider it in the light of universal history, and the laws of human development; and especially in connection with the necessary spread and powerful influence of English literature - it does seem that even the Tamil Sarasvati, fast tied and bound though she be, may yet add something new, and distinctive of the present era, to the invaluable treasures she already possesses".[1] Bharati's literary achievement has fulfilled the earnest desire of a great lover of Tamil from the West.

A revaluation of Bharati's contribution to literature has become necessary in the context of the rapidly changing world.

Till now his nationalism and patriotism have been praised by his admirers and critics at the expense of the more important aspects of his genius. To-day we are living in a free country strenuously working for world peace and human solidarity. Therefore words like 'nationalism' and 'patriotism' are apt to be looked upon as a sign of narrowness of outlook. To call Bharati a national or patriotic poet is not only an out-dated criticism not in conformity with the spirit of the times but also an instance of gross injustice to the genius of the writer who, through his works, strove for a new world-order and a new human brotherhood transcending class and national barriers. Bharati's humanism and internationalism can no longer be overlooked.

Much remains to be done in estimating the manifold achievements of Bharati; here comparative criticism will be of great help. Bharati is a lyrical poet of the first order who can be favourably compared with poets like Shelley and Keats. He is a poet of love of the highest conception and a detailed study of this aspect is certain to yield fruitful results. It may be done on the lines of Floyd Stovall's investigation of Shelley's concept of love tracing its origin and influences that have moulded it.[2] There are references to such European thinkers as Nietzsche, Goethe and Hugo in the works of Bharati which can be profitably investigated by competent critics. A plea has already been made in the foregoing pages[3] for a careful study of Bharati's *Vachana Kavitai* which is deeply indebted to Vedic literature and the philosophy of Sri Aurobindo. The philosophy of Bharati moulded out of his great knowledge of Hindu doctrines and his surprising acquaintance with European thought is a vast field which remains to be explored.

In a thoughtful essay in English 'India and the War' Bharati has given the world an inspiring message: "Mankind is fundamentally one. Of course there are some silly theorists and sillier rhymesters in Europe, as here, who have been pleased to

divide mankind into hearts which 'shall never meet,' but the true seers have everywhere proclaimed the unity of the human race".[4] Once when his younger brother asked him why he did not wear the sacred thread, though he was born a Brahmin, he replied in memorable words, "Well, brother, if I wear this thread, you brand me a Brahmin for ever; but I am as much a Christian, a Mussalman, a Jew as I am a Brahmin. Humanity is my community and love is my creed".[5] Better words can never be found to explain the universality of Bharati's outlook. His prose and poetry are a standing monument to this distinguished citizen of the world, the poet of Humanity of Love. His works, which proclaim the oneness of mankind, are the sacred confluence of the two streams of world culture, the intellectualism of the West and the spiritualism of the East.

---

divide mankind into hearts which shall never meet; but the true souls have everywhere proclaimed the unity of the human race." Once when his younger brother asked him why he did not wear the sacred thread, though he was born a Brahmin, he replied in memorable words, "Well, brother, if I wear this thread, you brand me a Brahmin for ever; but I am as much a Christian, a Mussalman, a Jew as I am a Brahmin. Humanity is my community and love is my creed." Better words can never be found to explain the universality of Bharati's outlook. His prose and poetry are a standing monument to this distinguished citizen of the world, the poet of Humanity of Love. His works, which proclaim the oneness of mankind, are the sacred confluence of the two streams of world culture, the intellectualism of the West and the spiritualism of the East.

---

# NOTES

## CHAPTER I

1. G. O. Trevelyan's *The Life and Letters of Lord Macaulay,* ed K. Swaminathan, p. 72.

2. See the interesting report of Edward Shils, "The Culture of the Indian Intellectual", published in two instalments in the *Sewanee Review,* Winter 1959 and Spring 1960. It also appeared in *Quest*, Jan. – March and April – June, 1960.

3. A free translation of verse 26 of Bharati's *Suya Charitai* quoted by Edward Shils in *Quest*, Oct. – Dec. 1957.

4. See T. K. Chidambaranatha Mudaliar, "Karuthum Kavi-yum", *Idaya Oli,* p. 64 ; S. Vaiyapuri Pillai, *Tamil Chudar-manigal* (Mudar Kovai), p. 296.

5. R. P. Biackmur, "A Critic's Job of Work", *Literary Opinion in America,* ed. M. D. Zabel, p. 775.

6. *The Essays of Montaigne*, pp. 124–125.

7. Sidney Colvin, *John Keats*, p. 89.

8. Preface to 'Prometheus Unbound', *The Complete Works of Percy Bysshe Shelley*, p, 206.

9. Northrop Frye, *Anatomy of Criticism*, p. 98.

10. T. S. Eliot, "Tradition and the Individual Talent", *Literary Opinion in America*, p. 94.

11. Quoted by A. E. Hunstman, "Byron the Poet", *Byron the Poet* (Byron Centenary Volume), ed. Walter A. Briscoe., p. 47.

12. F.L. Lucas, *Tennyson*: *Poetry and Prose*, p. XXXII.

CHAPTER II

1. *Keats*, p. 129.
2. David Watson Rannie, "Keats's Epithets", *Essays and Studies*, Vol. III, 1913.
3. *A Midsummer Night's Dream*, V. i. 11. 4–8.
4. *Endymion*, iii. 11. 685-686.
5. *Lamia*, i. 11. 64–65.
6. *John Keats*, Vol. 1, p. 87.
7. *Endymion*, iii, 1. 837.
8. *Panchali Sabatam*, I. 5.23. All quotations are from *The Poetical Works of Bharati*, Murasoli Publications, Madras, 1956.
9. *Ibid*., I. 5.27.
10. *Ibid*., I. 5.32.
11. *Endymion*, I, 11.739-745.
12. *Panchali Sabatam*, I. 27.152.
13. *Wordsworth, Shelley, Keats, and Other Essays*.
14. *The Stylistic Development of Keats*, p. 94.
15. *Ibid*., pp. 95 and 148.
16. *Mathu*, i.

17. *Venkatesu Rettappa Bhoopati*, 2.2

18. *Ode on a Grecian Urn*, 3.

19. *Panchali Sabatam*, I. 5.29 and 30.

20. *Ibid.*, I. 3.13.

21. *Vinayakar Nanmani Malai*, I. 24. 11.13–16.

22. Jacob D. Wigod, "The Meaning of *Endymion*", PMLA, LXVIII, 1953.

23. *John Keats : A Study*, p. 84.

24. "A critical Introduction to Keats", *Collected Essays and Papers*, Vol. IV, p. 85.

25. *Oxford Lectures on Poetry*, p. 186.

26. *John Keats*, p. 167.

27, "The Letters of Keats", *Oxford Lectures on Poetry*, p. 229.

28. Quoted by C. D. Thorpe, *The Mind of John Keats*, p. 13.

29. *Ibid.*, p. 55.

30. *Keats and Shakespeare*, p. 27.

31. Quoted by Newell Ford, "Fellowship with Essence 'in *Endymion*', PMLA, LXII, 1947.

32. *Ibid*.

33. PMLA, LXVIII.

34. *Stories of Bharati*, p. 35.

35. *The Letters of John Keats*, ed, Maurice Buxton Forman, p. 67.

36. *Ibid.*, p. 241.

37. "Keats", *Essays in Criticism* (Second Series), pp. 115–116.

38. *Oxford Lectures on Poetry*, p. 184.

39. *The Mind of John Keats*, p. 127.

40. *Keats and Shakespeare*, p. 72.

41. *Ibid.*, p. 80.

42. *Keats*, p. 103.

43. *The Romantic Imagination*, p. 140.

44. *The Well Wrought Urn*, p. 139.

45. "Symbolic Action in a poem by Keats", *The Critical Performance*, ed. Edgar Hyman, p. 273.

46. *Kavikuyil Bharati*, p. 196 ; *Bharati Vilakkam*, p. 57.

47. *Subrahmania Bharati, Patriot and Poet : A Memoir*, p. 162.

48. 'Kuyil Song'.

49. K. Meenakshisundaram, *A Study of the Poetical Works of Bharati*, Thesis submitted for the M. Litt. degree of the Annamalai University, 1958, p. 154.

50. *Endymion*, i. 11. 828–831.

51. *Ibid.*, i. 11. 572-578.

52. *Ibid* , iii. 11. 92–96.

53. *Ibid.*, i. 11. 777–780.

54. Middleton Murry, *Studies in Keats*, p. 54.

55. *Endymion*, i. 11. 783f.

56. *Ibid.*, i. 11. 801-802.

57. *Ibid.*, i. 1. 808f.

58. *The Letters of John Keats*, p. 67.

59. 3. 11. 28f.

60. 7. 11. 74–75.

61. 9. 11. 175–177.

62. 'Kuyil Song'.

63. 9. 11. 242-246.

64. *The Letters of John Keats*, p. 241.

65. *Studies in Keats*, p. 47.

66. *The Mind of Keats*, p. 58.

67. 'Kuyil Song'.

68. i. 11. 19–24.

69. 9. 11. 253-256.

70. Collected Essays and Papers, Vol. IV, p. 151.

71. i. 1. 32.

CHAPTER III

1. Bharati calls Shelley 'poet of poets'. See *Bharati Tamid* ed. P. Thooran, p. 441, There is a direct quotation from Shelley in his shortstory, *Kantamani. Ibid*, p. 270

2. P. Mahadevan, *Subramania Bharati, Patriot and Poet*, p 27. See also Sellammal Bharati, *Bharati Charitram* p. 21.

3. David Masson, "Shelley", *Wordsworth, Shelley, Keats and Other Essays*, p. 110.

4. Sir Walter Raleigh, "Shelley". *Some Authors*, p. 290.

5. *Queen Mab*, IV: 11. 104–107. All quotations cited here are from *The Complete Poetical Works of Percy Bysshe Shelley*, ed. Thomas Hutchinson, Oxford University Press, 1952.
6. Floyd Stovall, "Shelley's Doctrine of Love", PMLA, VL, 1930.
7. L. Winstanley, "Platonism in Shelley", *Essays and Studies*, IV, 1913.
8. *The Revolt of Islam,* V.
9. Neville Rogers, *Shelley at Work: A Critical Inquiry*, p. 313.
10. *Ibid.*, 317.
11. *Bharati Tamil*, p. 179.
12. 'Philosophy', p. 4.
13. 'Society', pp. 87–88.
14. *Ibid.*, pp. 207-209.
15. *Ibid.*, p. 4.
16. *Ibid.*, 78.
17. *Stories of Bharati*, p. 347.
18. Edmund Blunden, *Shelley: A Life Story*, p. 165.
19. A. M. D. Hughes, *The Nascent Mind of Shelley*, p. 210.
20. *Promethous Unbound*, II iv.
21. *The Nascent Mind of Shelley*, p. 210.
22. *Pudumai Penn*, p. 10.
23. Milton Wilson, *Shelley's Later Poetry*, p. 262.

24. *The Revolt of Islam*, II. xxxii.

25. 'Society', p, 44.

26. *The Revolt of Islam*, II. xxxii.

27. The veiled maid of the poet's dreams in *Alastor* also bears a resemblance to Bharati's new woman;

    Knowledge and truth and virtue were her theme,
    And lofty hopes of divine liberty......

28. *The Revolt of Islam*, II. xxviii.

29. *Shelley's Later Poetry*, p. 260.

30. *Shelley at Work*, p. 128.

31. *Epipsychidion*, 11. 21-29.

32. *Ibid*, 1.65f

33. *Panchali Sabatam*, II. iv. 243 and 244.

34. *Epipsychidion*, 11. 200–209.

35. *Kannamma En Kathali*, 16 and 17.

36. *Shelley's Major Poetry: The Fabric of a Vision*, p. 53.

37. According to Socrates, "Love is of something and desires something which he does not possess in himself."–*Symposium* (Jowett translation). See also the discussion of Love in *Phaedrus*.

38. *The Zucca*, III.

39. A. Clutton-Brock, *Shelley: The Man and the Poet*, p. 86.

40. *Queen Mab*, VIII and IX; *The Revolt of Islam*, IV and V; *Prometheus Unbound*, III. iv; *The Witch of Atlas*, LXXV-LXXVII; *Hellas*, 1. 106f.

41. Edward Dowden, *Life of Shelley*, p. 180.

42. *Queen Mab*, VIII. 1. 215f.

43. A. M. D. Hughes, "The Theology of Shelley" Warton Lecture on English Poetry, *Proceedings of the British Academy*, XXIV, 1939, p. 196.

44. Bharati's ideas of the new world are found scattered in a number of poems like *Guru Govindar*, *The New Russia*, *Panchali Sabatam* and also in many of his essays.

45. 'Summa', *Stories of Bharati*, p. 289.

46. *Shelley's Later Poetry*, p. 289.

47. *Prometheus Unbound*, III. iv. 11. 65-73.

48. *Guru Govindar*.

49. ''நம்முடைய இஷ்டப்படி உலகம் நடக்கவில்லை; தெய்வத்தின் இஷ்டப்படி உலகம் நடக்கிறது'', 'Arts' p. 37.

50. ''எவன் அநியாயத்தை விடுகிறானோ, அவனுக்குக் கிருத யுகம் அந்தக்ஷணமே கைமேலே கிடைக்கும்'', 'Philosoph', p. 5.

51. *The Witch of Atlas*, LXXV.

52. *Pokinra Bharatamum Varukinra Bharatamum*.

53. *Panchali Sabatam*, I. xvii. 116–118.

54. *Queen Mab*, VIII.

55. *Prometheus Unbound*, III. iv. 11. 153-160.

56. *Flight of Skylark : The Development of Shelley's Reputation*. p. 287.

57. *Shelley's Later Poetry*, p. 296.

58. It is reminiscent of the Keatsian flight to the realm of the nightingale on the wings of Poesy.

59. George Brandes, *Main Currents in Nineteenth Century Literature : Naturalism in England*, p. 224; S. A. Brooke, "The Lyrics of Shelley", *Studies in Poetry.*

60. *Vachana Kavitai*, II. 9.

61. *To a Skylark.*

62 *Oliyum Irulum.*

63. "The Great Carbuncle", *The Complete Novels and Selected Tales of Nathaniel Hawthorne*, ed. N. H. Pearson, p. 928.

64. *Nilavum Vanmeenum Katirum.*

65. *Boopendrar Vijayam.*

66. *Ode to the West Wind,*

67. *Panchali Sabatam*, V. 63.

68. *The Cenci*, I. iii. 11. 133–136.

CHAPTER IV

1. 'Philosophy', p. 86.

2. 'Women', p. 55.

3. 'Philosophy', p. 109.

4. 'Women', pp. 41-42.

5. *Ibid*, p. 43.

6. *Ibid*, p. 32.

7. *Ibid*, p. 6.

8. 'Society', p. 206.

9. 'Arts', pp. 94–95.

10. 'Society', pp. 134–135.

11. 'Women', p. 44.

12. *Ibid.*, p. 45.

13. See *Bharati Tamil.*

14. *Ibid.*, pp. 298 and 300.

15. 'Society', p. 183.

16. *Ibid.*, pp. 184–185.

17. *Bharati Tamil*, pp. 363 and 370.

18. *Ibid.*, pp. 19–22,

19. *The Stories of Bharati*, p. 33.

20. *Bharati Tamil*, p. 567.

21. The *hokku* consists of 17 syllables of 3 lines (575) and the *tanka* 31 syllables of 5 lines (57577). For an account of their importance in Japanese poetry, see Donald Keens, *Anthology of Japanese Literature*, UNESCO Collection of Representative Works, p. 377.

22. *Bharati Tamil*, pp, 150-155.

23. Some of the finest inagist poems in modern English poetry are conscious but not very successful imitations of Japanese metrical forms like the *hokku* and the *tanka*. See Geoffrey Bullough, *The Trend of Modern Poetry*, p. 70.

24. *Bharati Tamil*, p. 153.

25. "On Translating Homer", *Essays of Matthew Arnold*, Oxford University Press, p. 251.

26. Margaret Schlauch, *Modern English and American Poetry*, p. 32.

27. 'Society', pp. 224–226.

28. *Walt Whitman: Complete Poetry and Selected Prose,* ed. James E. Miller, Jr., p. 135. All Whitman quotations are from this edition unless otherwise stated.

29. Most of the essays of Bharati, including the one under review, were written between 1910 and 1920.

30. See *The Works of Bharati: Prose*, Bharati Publications, 1941.

31. *Ibid*. "Introduction to the *Bhavad Gita*", P. 44.

32. Quoted by F. O. Matthiessen, *American Renaissance*, p. 526.

33. Louis Untermeyer, *The Poetry and Prose af Walt Whitman*, p. 966.

34. G. W. Allen, *The Solitary Singer*, p. 141.

35. T N. Srinivasachari, *A Synthetic View of Vedanta*, p. 121.

36 *The Solitary Singer*, p. 141.

37. Hugh I. Fausset, *Walt Whitman: Poet of Democracy*, p. 118.

38. *American Renaissance*, p. 526.

39. *The Solitary Singer*, p. 157.

40. See Introduction to *Walt Whitman's LEAVES OF GRASS: The First* (1855) *Edition*, ed. Malcolm Cowley.

41. *Song of Myself*, pp. 25-68.

42. *The Poetical Works of Bharati*, pp. 231-233.

43. "I am the taste in the waters, O Son of Kunti (Arjuna), I am the light in the moon and the sun I am the syllable Aum in all the Vedas; I am the sound in ether and man-

hood in men."-*The Bhagavadgita* (VII 8), ed. S. Radhakrishnan.

"I am owner of the sphere,
Of the seven stars and the solar year,
Of Caesar's hand and Plato's brain,
Of Lord Christ's heart and Shakespeare's strain."

— Emerson, *History*.

44. *The Poetical Works of Bharati*, p. 219.

45. *The Bhagavadgita*, V. 18.

46. *Song of Myself*, p. 27.

47. *I sing the Body Electric*, p. 70.

48. *D. H. Lawrence : Selected Literary Criticism*, ed. Anthony Beal, p. 178.

49. 'Society', p. 178.

50. 'Arts', p. 69.

51. *Bharati Tamil*, p. 247.

52. John Bailey, *Walt Whitman*, p. 55.

53. Floyd Stovall, "Main Drifts in Whitman's Poetry". *American Literature*, IV, March, 1932, p. 15.

54. *Bharati Tamil*, p. 195.

55. "Main Drifts in Whitman's Poetry", p. 21.

56. Ernest Sandeen, "Walt Whitman : Ego in New Eden", *American Classics Reconsidered*, ed. Harold C. Gardiner, p. 244.

57. *Democratic Vistas*, pp. 455–501.

58. *Subramania Bharati : A Memoir*, p. 1.

59. *Ibid.*, p. 145.

60. *The Poetical Works of Bharati*, p. 11.

61. See also *Thou Mother with Thy Equal Brood*, p. 317.

62. *The Poetical Works of Bharati*, p. 6.

63. E. de Selincourt, *English Poets and the National Ideal*, p. 20.

64. *The Poetical Works of Bharati*, pp. 22–24.

65. pp. 204–209.

66. See also stanzas 6–9.

67. *Bharati Vilakkam*, p. 53; *Kavikuyil Bharati*, p. 166.

68. *The Poetical Works of Bharati*, p. 337.

69. *Ibid.*, p. 259.

70. See 'Pengal Vidutalai Kummi', *Ibid.*, p. 261.

71 Bailey, *Walt Whitman*, p. 69.

72. Emery Holloway quoted by Bailey. *ibid.*, p. 96.

73. "Slang in America", *The Poetry and Prose of Walt Whitman*, ed., Louis Untermeyer, p. 564.

74. Untermeyer's Introduction, *ibid.*, pp. 56–57,

75. "An American Primer", *ibid.*, p. 569.

76. Romesh Chunder Dutt, *Lays of Ancient India: Selections from Indian Poetry*, p. 6.

77. *The Poetical Works of Bharati*, p. 364.

78. "The Poetry of the Vedic Rishis", *The Works of Bhrati: Prose*, p. 36.

79. *The Poetical Works of Bharati*, p. 214.

80. See G. W. Allen, *Walt Whitman Handbook*, pp. 393-409 for an illuminating discussion of Whitman's handling of poetical devices.

81. *The Poetical Works of Bharati*, p. 346.

82. *Walt Whitman Handbook*, p. 403.

83. *Complete Poetry and Selected Prose of* Walt *Whitman*, p. 180.

84. *Ibid* , p. 243.

85. *The Poetical Works of* Bharati, p. 357.

86. *Ibid*., p. 357.

87. *Ibid*., p. 373.

88. *Rig Veda*. Mandala I, Sukta i.

89. *Ibid*., Mandala II, Sukta i.

90 Arthur A. Macdonell, *A Vedic Grammar for Students*, p. 436.

91. See *Song of Myself*, 15, 16 and 33 ; *Starting from Paumanok*, p. 15 ; *Salut au Monde*, p. 100.

92. *Walt Whitman*, p. 99.

93. *American Classics Reconsidered*, p. 233.

94. *The Poetical Works* of *Bharati*, pp. 345–346.

95. *Ibid* , p. 346.

96. *Ibid*., p. 350.

97. *Complete Poetry Selected Prose* of Walt *Whitman*, p. 91.

98. "Poetry To-day in America", *The Poetry and Prose* of Walt *Whitman*, p. 552.

## CHAPTER V

1. See Introduction by Ragunadan, ed. *Selected Poems of Pudumaipittan.*

2. *Ibid.*

3. Herbert Read, *Phases of English Poetry*, p. 146f.

4. John L. Lowes, *Convention and Revolt in Poetry,* p. 149. See also Amy Lowell's 'Sword Blades and Poppy Seed' and 'Contemporary American Poetry'.

5. *On English Poetry*, pp. 45–48.

6. "Poetry and the Moderns", *The Discipline of Letters*, p. 123.

7. *Convention and Revolt in Poetry*, p. 26.

8. See the preceding chapters on Shelley and Whitman.

9. *Subramania Bharati, Patriot and Poet*, p. 175.

10. See particularly "On the Doctrine of the Mystics" and essays 1-5, *On the Veda.*

11. Forward, *Hymns to the Mystic Fire,* p. iv.

12. *On the Veda*, p. 38.

13. "The Poetry of the Vedic Rishis", *The Works of Bharati: Prose*, pp. 3-4.

14. "The Poetry of the Vedic Rishis", pp. 23–24.

15. *Hymns to the Mystic Fire*, p. 374.

16. "The Poetry of the Vedic Rishis", p. 18.

17. Foreward, *Hymns to the Mystic Fire*, p. xv.

18. "The Poetry of the Vedic Rishis", pp. 19–20.

19 *Hymns to the Mystic Fire*, pp. 3-4.

20. Quotation from Sri Aurobindo in the Tamil commentary.

21. See the chapter 'Bharati and Whitman'.

22. 'Katchi'. 1.7.

23. 'Katchi', I. 5.

24. *Jagachitram.*

25. 'Katchi', I. 6.

26. 'Katchi', II. 9 ; 'Wind', 2.

27. 'Wind', 1.

28. See Introduction to *Selected Poems of Pudumaipittan.*

29. 'Kadal Pattu', *Ibid.*

30. 'Katchi', I ; '*Inbam*', 4.

31. 'Sun', 10.

CHAPTER VI

1. 'Women', pp. 63–64.

2. E. Jones, *English Critical Essays of the XIX Century*, p 253.

3. See below.

4. I. v. 11. 166–167 ; *Bharati Tamil*, p. 262.

5. IV. ii. I. ii ; *Bharati Tamil*, p. 334.

6 'Philosophy', p. 52.

7. *The Stories of Bharati*, p. 185.

8. 'Philosophy', p. 52.

9. *The Stories of Bharati*, p. 262.

10. *Subramania Bharati ; Patriot and Poet*, p. 165.

11. *Kuyil Pattu*, 3. 1.63.

12. I. i. 1. 134.

13. Hazlitt, "The Round Table", *Characters of Shakespeare's Plays*, p. 246.

14. IV. i. 11. 148-149.

15. IV. i. 11. 189–190.

16. IV. i. 11. 194–195.

17. IV. i. 1. 208.

18. Edward Dowden quoted in the old Arden edition of *A Midsummer Night's Dream*, ed. Henry Cunningham, p. lv.

19. Cumberland Clark, *Shakespeare and Psychology*.

20. II. ii. 11. 114–115.

21. I. i. 11. 232-233.

22. III. i. 1. 145.

23. II. i. 1. 166.

24. II. i. 1. 177f.

25. IV. i. 11. 2 and 3.

26. *Kuyil Pattu*, 5. 1. 31f.

27. III, i. 1. 150.

28. 7. 11. 15-17.

29. III. i. 11. 140–143.

30. 7. 1. 22f.

31. F. J. Furnivall quoted in the old Arden edition of *A Midsummer Night's Dream*, p. lix.

32 9. 1. 221.

33. Schelling, *Elizabethan Drama 1558–1642*, Vol I, p. 574.

34. "Chandrikaiyin Katai", *The Works of Bharati : Prose*, p. 90.

35. P. M. Sundaram, *Bharatiyar Varalarum Kavitaiyum*, pp 112 and 121.

36. *Hamlet*, I. iii. 11. 62–63.

37. Irving Ribner, *The English History Play in the Age of Shakespeare*, p. 183.

38. *Ibid.*, p. 188.

39. *Henry V*. IV. iii. 11. 61-62.

CHAPTER VII

1. Sellammal Bharati, *Bharatiar Charitram*, p. 21.

2. 'Philosophy', p. 81.

3. Swami Suddhananda Bharatiar, *Bharati Vilakkam*, p. 39.

4. *A Survey of English Literature* (1789-1830), Vol. II, p. 181.

5. A. E. Huntsman, "Byron the Poet", *Byron the Poet*, ed. Walter A. Briscoe.

6. *Childe Harold's Pilgrimage*, II. lxxiii. See also 'Isles of Greece' and also the poet's address to Spain, *ibid.*, I. xxxvf. All quotations are from the Oxford edition of the poetical works of Byron.

7. *Vide supra*, 'Bharati and Shelley' for details of the influence of Shelley's *Ode to Liberty* on the poem.

8. Andre Maurois, *Byron*, p. 234.

9. See political reviews, *Bharati Tamil*, for Bharati's revised opinion of the Russian Revolution.

10. Sir Arthur Quillercouch's Introduction to *Byron : Poetry and Prose*, ed. Nichol Smith, p. iv.

11, H. J. C. Grierson, "Byron and English Society", *Byron the Poet*, p. 59.

12. *Ibid* , p. 60.

13. See the chapter 'Bharati and Shelley ; also the collection of Bharati's essays 'Society'.

14. *Nattu Vanakkam*, *Bharata Nadu*, *Bharata Mata*, etc.

15. Shirley C. Atchley, "Byron in Greece", *Byron the Poet*, p. 139.

16. cf. 'Isles of Greece', 9 ; *Don Juan*, III. lxxxvi.

17. *Childe Harold's Pilgrimage*, II. lxxiv.

18. "Byron", *Essays in Criticism*, Second Series.

19. George Brandes, *Naturalism in England*, p. 294.

20. *Childe Harold's Pilgrimage*, III. lxxii.

21. See *Tanippadalgal* and *Vachana Kavitai*.

22. *Naturalism in England*, p. 223.

23. 'Wind', 2.

24. *Ibid.*, 4,

25. *Ibid.*, 5.

26. *Childe Harold's Pilgrimage*, IV. clxxxiii.

27. 'Mazhai', 3.

CHAPTER VIII

1. cf. Mandayam Srinivasachariar's Preface to *Chitra Bharati*, ed. R. A. Padmanabhan, p. 2.

2. Herbert Read, *Wordsworth*, p. 62.

3. K. Meenakshisundaram, *A Study of the Poetical Works of Bharati.*

4. *Ode on the Intimations of Immortality*, 1. 178.

5. *Kuyil Pattu*, 6. 1.40.

6. *A Study of the Poetical Works of Bharati*, p. 150.

7. *Kuyil Pattu*, i. 11. 4–5.

8. *Shelley at Work*, p. 212.

9. *A Study of the Poetical Works of Bharati*, p. 159.

10. P. 270.

11. *Tamil Chudarmanigal* (Mudar Kovai), p. 289.

12. 'Women', p. 66.

13. *Preface to the Lyrical Ballads.*

14. F. W. H. Myers, *Wordsworth*, p. 106.

15. 'Philosophy', p. 75.

16. *Bharati Tamil*, p. 65.

17. For a detailed discussion of colloquialism in the poetry of Byron, see Ronald Bottrall, "Byron and the Colloquial Tradition", *The Criterion*, LXXI, 1938; also Marius Bewley, "The Colloquial Mode of Byron", *Scrutiny*, XVI, 1949.

18. I. xix.

## CHAPTER IX

1. "Karutum Kaviyum", *Idaya Oli*, p. 65f.
2. *Bharatiar Varalarum Kavitaiyum*, p. 117.
3. Harold Nicolson, *Tennyson : Aspects of His Life, Character and Poetry*, p. 298.
4. Stopford A. Brooke, *Tennyson*, p. 189.
5. *Ibid.*, p. 189.
6. *In Memoriam*, VIII.
7. *Tennyson : Poetry and Prose*, ed. F. L. Lucas, p. xxiii.
8. Matthew, vi. 28.
9. Brooke, *Tennyson*, p. 123.

## CHAPTER X

1. There are direct quotations from the writings of Montaigne and Hugo in the essays of Bharati – *Bharati Tamil*, p. 178. A selection of the sayings of Hugo is presented as a 'garland' to the readers, 'Arts', pp. 76–77.
2. 'Society', p. 187.
3. "Workers", *Ibid.*, pp. 137–153.
4. According to Louis Madelin, author of *The French Revolution* (Heinemann, London, 1930), the peasants would have put up with "the prodigal anarchy in France save for two things which they would no longer suffer : the existence of privileges, and the financial situation...About two hundred and seventy thousand Frenchmen were supposed to possess privileges." (p. 4).

5. See the sections 'Sudandiram' and 'Needhi' in his poetical works and the two collections of his essays, 'Society' and 'Women'.

6. 'Society', p. 187.

7. *Bharati Tamil*, p. 484.

8. 'Society', p. 115.

9. *Ibid.*, pp. 176–177.

10. *Bharati Tamil*, p. 352.

11. *Ibid.*, p. 317.

12. "Vidutalai", *The Poetical Works of Bharati*, p. 51.

13. 'Society', p. 125.

14. 'Arts', p. 20.

15. *Pudumai Penn*, 4; vide supra, 'Bharati and Shelley' and 'Bharati and Whitman'.

16. See the story of the wolf and the dog, 'Society', pp. 231-234.

17. *The Stories of Bharati*, pp. 125–126.

18. See 'Arts', p. 13; 'Society', p. 52.

19. *Pappa Pattu*, 15.

20. *Murasu*, 29.

21. "Wealth", 'Society', pp. 169–198.

22. 'Women', p. 11.

23. 'Philosophy', p. 3.

24. 'Katchi', I. 4.

25. *Bharati Tamil*, pp. 186-196.

26. Preface to *Rousseau's 'Emile' or Treatise on Education*, transl, William H. Payne, p. xv.

27. *Ibid.*, p. xi.

28. Stanzas 2–5.

29. *Rousseau's 'Emile' or Treatise on Education*, p. 1.

30. Stanza 14.

31. *Rousseau's 'Emile' or Treatise on Education*, p. 59.

32. *Ibid.*, p. xxiii.

CHAPTER XI

1. Mr. R. A. Padmanabhan has done the greatest service to the memory of Bharati by his painstaking collection of authentic details about the life and works of the poet in his indispensable source book *Chitra Bharati*.

2. See 'Arts' for these vagaries.

3. See 'Philosophy', 'Women' and 'Arts'.

4. These reviews are found scattered throughout the four collections of essays.

5. See "Islamin Mahimai", 'Philosophy'.

6. 'Women', essays 3 and 7.

7. *Ibid.*, essay 11.

8. In later years when Bharati's ideas matured, he denounced the widespread habit among writers of giving the titles of their Tamil essays in English.

9. Pp. 482-613.

10. For a discussion of the essays *vide infra*, 'Bharati's English Works'.

11. "Essay, Essayist", *Encyclopaedia Britannica*, 11th ed., Vol, 9–10., p. 774.

12. *The English and Essayists*, p. 3.

13. 'On the Writing of Essays' quoted by Hugh Walker, ibid., p. 3.

14. See R. W. Jepson's Introduction to *Essays by Modern Writers*; also 'The Modern Essay' by Virginia Woolf in her *The Common Reader*: "The essay can be short or long, serious or trifling, about God and Spinoza, about turtles and Cheapside." p. 267.

15: *Encyclopaedia* Britannica, Vol. 9–10. p. 77.

16. This famous Tamil daily was once published as a triweekly when its columns were enriched by the contributions of Bharati. See P. Thooran's Introduction to *Bharati Tamil*, p. 2.

17. For an interesting account of the journals edited by Bharati, see *Bharati Tamil*, pp. 38-46 and 61–71.

18. First number of the *Tatler*, April 12, 1709.

19. 'Philosophy', p. 16.

20. 'Society', p. 214.

21. *I id.*, 217.

22. "Yarai Thozhuvadu?", 'Philosophy', p. 1.

23. "National Education", 'Society', p. 44.

24. *Coverley Papers*, No. 1, March 1, 1710–1711.

25. Ibid., "The Aim of the *Spectator*".

26. 'Women', pp. 4 and 5.

27. *Bharati Tamil*, p. 94.

28. *Ibid*., p. 186.

29. "Ullasa Sabai", *ibid*., pp 94–100.

30. 'Women', pp. 1–10.

31. *Ibid*, pp. 23-30.

32. *Coverley Papers*, No. 1.

33. 'Women', p. 3.

34. *Bharati Tamil*, p. 96.

35. "Rain", *The Stories of Bharati*, 275-279

36. *Coverley Papers*, No. 9, March 10, 1711.

37. *Bharati Tamil*, p. 178.

38. "...I have read and appreciated the exquisite beauties oj Shelley and of Victor Hugo in the original English and French 'vernaculars' and of Goethe in English translations", 'Vernaculars', *Essays and Other Prose Fragments*, p. 62.

39. *A History of French Literature*, p. 114.

40. *Ibid*., p 115.

41. 'Women' and 'Philosophy'.

42. "Wealth", 'Society', p. 169.

43. "The Essay", *Men, Books and Mountains*, p. 45.

44. "Loga Guru", 'Philosophy'; "The Civilization of the Tamil Country", 'Women'.

45. *Bharati Tamil*, p. 208.

46. See his many essays on the Tamil language; also his poignant words in his letter to Nellaiyappa Pillai:

    ‘‘தம்பி,—நான் ஏது செய்வேனடா. தமிழைவிட மற்றொருமொழி சுகமாக இருப்பதைப் பார்க்கும்போது எனக்கு வருத்தமுண்டாகிறது.’’

    (Letter reproduced in facsimile in B*harati Tamil*)

47. "The Shortcomings of the Tamil Language", B*harati Pudayal-1*, pp. 65–73.

48. 'Society', p. 224.

49. *Bharati Tamil*, p. 150.

50. See essays 20 and 21 in 'Philosophy'; also his poems on the two Great seers.

51. For details *vida supra*, 'Bharati and French Thought'.

52. See above, the chapters on Shelley and Whitman.

53. See essays 15, 19 and 20 in 'Society', and "Labour", B*harati Tamil*, p. 177.

54. 'Philosophy', pp. 46, 77, 98; 'Arts', pp. 66, 67, 68; 'Society', pp. 81, 172. See also "Venu Mudali Vichitram", *Bharati Pudayal-1*, p. 46, for evidence of his intimate knowledge of the Bible.

## CHAPTER XII

1. Ka. Na. Subrahmanyan, *Mudal Indu Tamil Novelgal*, p. 127.

2. 'Arts', pp. 91–92.

3. *The Stories of* Bharati, p. 362.

4. Sir Alfred C. Lyall, "Novel of Adventure and Manners". *Studies in Literature and History*, p. 19.

5. In his introduction to *Padmavati Charitram* Madhaviah expresses his opinion that one of the functions of the novel is to teach wisdom, p. 3.

6. Edwin Muir, *The Structure of the Novel*, p. 28.

7. *The English Novel*, pp. 106–107.

8. "Chandrikaiyin Katai", Chapter 7, *The Works of Bharati: Prose*, pp. 82–108. *Vide supra*, 'Bharati and Shakespeare' for the quotation from Shakespeare.

9. *Ibid*, Chapter 8, pp. 109-142.

10. *Ibid*., Chapter 7.

11. Ian Watt, *The Rise of the Novel*, p. 24.

12. Dr. A. Chidambaranatha Chettiar, "The Short Story and its Development in Tamil", *Tamil Culture*. 1955.

13. "Railway Sthanam", No. 15.

14. "Aril Oru Pangu", No. 1.

15. Of the ten, three numbers 6, 7 and 8 are anecdotes about well-known characters of Vedapuram and no. 9 is an one-act drama which the editor has included under 'stories'.

16. See *Bharati Pudayal-1*.

17. "Kutirai Kombu", "Arjuna Santeham", "Deva Vihadam" etc.

18. "Antaradichan Sahib".

19. 'Women', p. 99.

20. Masti Venkatesa Iyengar, *Rabindranath Tagore*, p. 100.

21. See above, 'Bharati and whitman'.

22. *The Portable Hawthorne*, ed. Malcolm Cowley, p. 28.

23. Mask Van Doren, *Nathaniel Hawthorne*, p. 77.

24. Randall Stewart, *Nathaniel Hawthorne : A Biography*, p 262.

25. *The Portable Hawthorne*, p. 28.

26. *Paradise Lost*, Book IV, 1. 110.

27. Randall Stewart, *Nathaniel Hawthorne*, p. 143.

28. *A Wonder Book and Tanglewood Tales for Girls and Boys by Nathaniel Hawthorne*, p. 85.

29. *Ibid* , p. 3.

30. *The Portable Hawthorne*, p. 29.

31. *A Wonder Book and Tanglewood Tales*, p. 45.

CHAPTER XIII

1. 'The Political Evolution in the Madras Presidency' and 'The Fox with the Golden Tail'.

2. *Essays and Other Prose Fragments*, p. 15.

3. *Ibid* , p. 7.

4. *Ibid.*, p. 22.

5. Foreward, vi.

6. *The Problem of Style*, p. 15.

7. For an interesting defence of Prof. Sundararaman by his son K. S. Ramaswami Sastriar, see the latter's *Subramania Bharati : His Mind and Art*, p. 63.

8. *Essays and Other Prose Fragments*, p. 26.

9. *Subramania Bharati : His Mind and Art*, p. 62.

10. *Essays and Other Prose Fragments*, p. 17.

11. *Bharati Pudayal–2*, p. 244.

12. C. W. Previte–Orten, *Poitical Satire in English Poetry*, p. 103.

13. It may be noted that Bharati ultimately came to treat Annie Besant with great respect. In his Tamil essays there are numerous references to her spirit of sacrifice and her enlightened views which were a source of inspiration to Indians, both men and women.

14. *Bharati Pudayal-2*, p. 252.

CHAPTER XIV

1. 'Society', p. 224.

2. Vide Supra, 'Bharati and Shelley'.

3. *Paradise Lost*, Book III. 11. 372–377. References are to *John Milton : Complete Poems and Major Prose*, ed: Merritt Hughes.

4. *Ibid* , IX.

5. *Ibid.*, II. 11. 368–373.

6. *Ibid.*, IV. 1. 110.

7. *Guru Govindar*, 11. 49–50.

8. *Paradise Lost*, 11. 420-423.

9. *Ibid.*, III. 11. 217–218.

10. *Vinayakar Nanmani Malai*, 36. 11. 21–22.

11. *Paradise Lost*, I. 11. 254–255.

12. See 'Society' and the poem *Thozhil*.

13. *Bharati Tamil*, p. 178.

14. "The Siddha and the Superman", *Essays and Other Prose Fragments*, p. 7.

15. Introduction to *Robert Browning*: *A Selection of Poems*, ed. W. T. Young, p. xxv.

16. *Abt Vogler*, 1. 49.

17. *Ibid.*, 1. 52.

18. *Subbarama Dhikshitar*, 11. 1–2.

19. The painter was Ravi Varma in whose memory Bharati sang a moving elegy, *Oviyarmani Ravi Varma*, pp. 297–298.

20. Ll. 53-56.

21. 'Women', p. 32; *Bharati Tamil*, p. 92.

22. Bharati Tamil, p. 40.

23. There is a quotation from Tolstoi on truth in 'Philosophy', p. 57. There is another on labour in *Bharati Tamil*, p. 177.

24. *Bharati Tamil*, p. 36.

25. *Mazzini : A Study of His Thought and Its Effects on the Nineteenth Century Political Theory*, Transl. M. Rowson, p. 112.

26. *Ibid.*, p. 16.

27. *Ibid.*, p. 21.

28. *Ibid.*, p. 60.

29. *Tani Pacura Togai*, Nos. 2 and 13.

30. *Ibid.*, Nos 3 and 4

31. *Ibid.*, No. 5.

32. *Ibid.*, No. 7.

33. The extra words introduced as half lines in *Chandrigai* do not affect the continuity of thought. The reference to the English poet is obscure.

34. *Pudiya Russia*, pp. 97-99.

35. 'Women', p. 106.

36. 'Society', p. 152.

37. *Ibid.*, pp. 187–190.

38. *Bharati Tamil*, p. 449.

39. Boris Pasternak, *Dr. Zhivago*, p. 406.

CHAPTER XV

1. "Preface to the English Echoes", *Tani Pacura Togai.*

2. "Shelley's Doctrine of Love", PMLA, VL. 1930.

3. *Vide supra*, 'Bharati's Free Verse'.

4. *Essays and Other Prose Fragments*, p. 53.

5. C. Viswanathan, *Bharati and His Works*, p. 66.

# BIBLIOGRAPHY

## List of works consulted and cited

### I BOOKS BY BHARATI:


1. *The Works of Bharati - Poems.* Bharati Prachur Alayam, Madras, 1929.
2. *The Works of Bharati - Essays.* ,, ,, 1940.
3. *The Works of Bharati - Prose.* ,, ,, 1941.
4. *Agni and Other Poems and Translations.* ed. C. R. Reddy and K. S. Venkataramani. Bharati Prachur Alayam, Madras, 1907.
5. *Essays and Other Prose Fragments.* ed. C. R. Reddy. and K. S. Venkataramani. Bharati Prachur Alayam, Madras, 1937.
6. *Bharati Tamil.* ed. P. Thooran. Amuda Nilayam, Madras, 1954.
7. *The Poetical Works of Bharati.* Murasoli Pathipagam, Madras, 1956.
8. *Bharati Pudayal-1.* ed. R. A. Padmanabhan. Amuda Nilayam Private Ltd., Madras, 1958.
9. *Bharati Pudayal-2.* ed. R. A. Padmanabhan. ,, ,, Madras, 1959.

10. *The Works of Bharati – Part I (Prose: Stories).* Madras Government Press, Madras, 1959.

11. *The Works of Bharati – Part II (Prose: Philosophy).* Madras Government Press, Madras, 1960.

12. *The Works of Bharati – Part III (Prose: Society & Religion).* Madras Government Press, Madras, 1961.

II BOOKS ON BHARATI:

1. Ammal, Yadugiri. *Bharati Ninaivugal.* Amuda Nilayam, Madras, 1954.
2. Bharati, Sellammal. *Bharati Charitram.* Sakti Karyalayam, Madras, 1941.
3. Bharati, Thangammal. *Bharatiyarum Kavitaiyum.* Pudumai Padipagam, Karaikudi, 1936.
4. Bharatiyar, Swami Suddhananda. *Bharati Vilakkam.* Bharati Prachur Alayam, Madras, 1937.
5. Bharatiyar, Swami Suddhananda. *Kavikuyil Bharatiar.* Anbu Nilayam, Ramachandrapuram, 1946.
6. Jeevanandam, P. *Bharati Vazhi.* New Century Book House Private Ltd., Madras, 1964.
7. Kalki (R. Krishnamurti). *Bharati Pirandar.* Bharati Pathipagam, Madras, 1954.
8. Mahadevan, P. *Subramania Bharati: Patriot and Poet.* Atri Publishers, Madras, 1957.

9. Meenakshisundaram, K. *A Study of the Poetical Works of Bharati.* M.Litt. thesis of the Annamalai University, Annamalainagar, 1958.

10. Nandakumar, Prema. *Subramania Bharati.* Rao and Raghavan, Mysore, 1964.

11. Padmanabhan, R. A. *Chitra Bharati.* Amuda Nilayam Private Ltd., Madras, 1957.

12. Sastriar, Ramaswami K. S. *Subramania Bharati : His Mind and Art.* Wealth and Welfare Office, Madras, 1951.

13. Selvarasan. *Bharatiar Paramporutpatai.* Indrani Press, Madras, 1964.

14. Sundaram, P. M. *Bharatiar Varalarum Kavitaiyum.* Orient Longmans, Madras, 1954.

15. Viswanathan, C. *Bharati and His Works.* Bharati Prachur Alayam, Madras, 1929.

III OTHER BOOKS AND ARTICLES :

1. Allen, G. W. *The Solitary Singer.* Macmillan Company, New York, 1955.

2. Allen, G. W. *Walt Whitman Handbook.* Packard and Company, Chicago, 1946.

3. Arnold, Matthew. *Essays by Matthew Arnold.* Oxford University Press, London, 1914.

4. Arnold Matthew. *Essays in Criticism* (Second Series). Macmillan and Company, London, 1915.

5. Aurobindo, Sri. *Hymns to the Mystic Fire.* Sri Aurobindo Ashram, Pondicheri, 1952.

6. Aurobindo, Sri. *On the Veda.* Sri Aurobindo Ashram, Pondicheri, 1956.

7. Bailey, John. *Walt Whitman.* Macmillan and Company, London, 1926.

8. Baker, Carlos. *Shelley's Major Poetry : The Fabric of a Visian.* Oxford University Press, London, 1948.

9. Bate, W. J. *The Stylistic Development of Keats.* Routledge and Kegan Paul, London, 1958.

10. Beal, Anthony. ed. *D. H. Lawrence : Selected Literary Criticism.* London, 1955.

11. Bewley, Marius. "The Colloquial Mode of Byron", *Scrutiny,* XVI, 1949.

12. Blunden, Edmund. *Shelley : A Life Story.* Collins, London, 1946.

13. Bottrall, Ronald. "Byron and the Colloquial Tradition", *The Criterion,* LXXI, 1938.

14. Bowra, C. M. *The Romantic Imagination.* Oxford University Press, London, 1950.

15. Bradley, A. C. *Oxford Lectures on Poetry.* Macmillan and Company, London, 1950.

16 Brandes, George. *Main Currents in Nineteenth Century Literature : Naturalism in England.* Vol. IV. William Heinemann Ltd., London, 1923.

17. Bridges, Robert. "A Critical Introduction to Keats", *Collected Essays and Papers*. Vol. IV. Oxford University Press, London, 1929.

18. Briscoe, Walter A. ed. *Byron the Poet*. (Byron Centenary Volume). George Routledge and Sons, London, 1924.

19. Brooke, Stopford A. *Tennyson*. Isbister and Co., London, 1898.

20. Brooks, Cleanth. *The Well Wrought Urn*. Dennis Dobson Ltd., London, 1949.

21. Bullough, Geoffrey. *The Trend of Modern Poetry*. Oliver and Boyd, London, 1934.

22. Byron. *The Poetical Works of* Byron. Oxford University Press, London, 1933.

23. Cazamian. *A History of French Literature*. Oxford University Press, London, 1959.

24. Chettiar, Chidambaranathan A. "The Shortstory and its Development in Tamil", *Tamil Culture*, Vol. IV, No. 3, 1955.

25. Clark, Cumberland, *Shakespeare and Psychology*. London, 1936.

26. Clutton-Brock, A. *Shelley : The Man and the Poet*. 1923.

27. Colvin, Sidney. *John Keats*. Macmillan and Company, London. 1920.

28. Cowley, Malcolm. ed. *The Portable Hawthorne*. The Viking Press, New York, 1948.

29. Cowley, Malcolm. ed. *Walt Whitman's LEAVES OF GRASS The First (1855) Edition*. The Viking Press, New York, 1959.

30. Doren, Mark van. *Nathaniel Hawthorne* (The American Men of Letters Series). William Sloane Associates, 1949.

31. Dowden, Edward. *Life of Shelley*. Blackie and Sons, London, 1907.

32. Dowden, Edward. *Transcripts and Studies*. Kegan Paul Trench, Trubner and Co. Ltd., London, 1910.

33. Dutt, Romesh Chunder. *Lays of Ancient India : Selections from Indian Poetry*. Kegan Paul, London, 1894.

34. Elton, Oliver. *A Survey of English Literature 1780–1830*. 2 vols. Edward Arnold and Co., London, 1920 and 1924.

35. Fausset. Hugh I. *Walt Whitman : Poet of Democracy*. Jonathan Cape, London, 1942.

36. Ford, Newell. "Fellowship with Essence", PMLA. LXII, 1947.

37. Forman, Maurice Buxton. ed. *The Letters of John Keats*. Oxford University Press, 1935.

38. Frye, Northrop. *Anatomy of Criticism*. Princeton University Press, Princeton, 1957.

39. Gardiner, Harold C. ed. *American Classics Reconsidered*. Charles Scribner's, New York, 1958.

40. Garrod, H. W. *Keats*. Oxford, Clarendon Press, 1939.

41. Gibbs, Lewis. ed. *The Tatler*. J. M. Dent and Sons Ltd., London, 1953.

42. Gordon, George. *The Discipline of Letters.* Oxford, Clarendon Press, 1946.

43. Graves, Robert. *On English Poetry.* William Heinemann, London, 1922.

44. Hazlitt, William. *Characters of Shakespeare's Plays.* J. M. Dent and Sons Ltd., London, 1951.

45. Hughes, A. M. D. *The Nascent Mind of Shelley.* Oxford, Clarendon Press, 1947.

46. Hughes, A. M. D. "The Theology of Shelley", Warton Lecture on English Poetry, *Proceedings of the British Academy*, XXIV, 1939.

47. Hyman, Edgar. ed. *The Critical Performance.* Vintage Books, New York, 1956.

48. Iyengar, Masti Venkatesa. *Rabindranath Tagore.* University of Mysore, Mysore, 1924.

49. Jepson, R. W. ed. *Essays by Modern Writers.* Longmans Green and Co., London, 1935.

50. Jones, Edmund. ed. *English Critical Essays of the XIX Century* (World's Classics). Oxford University Press, 1922.

51. Keens, Donald. *Anthology of Japanese Literature.* UNESCO Collection of Representative Works. London, 1956.

52. Lowell, Amy. *John Keats.* Jonathan Cape, London, no date.

53. Lowes, John L. *Convention and Revolt in Poetry.* Constable and Co., London, 1938.

54. Lucas, F. L. ed. *Tennyson: Poetry and Prose.* Oxford, Clarendon Press, 1947.

55. Lyall, Sir Alfred. *Studies in Literature and History.* John Maurray, London, 1915.

56. Macdonell, Arthur A. *A Vedic Grammar for Students,* Oxford University Press, London, 1955.

57. Madelin, Louis. *The French Revolution,* William Heinemann, London, 1930.

58. Madhavaiah. *Padmavati Charitram.* 1932.

59. Masson, David. *Wordsworth, Shelley, Keats and Other Studies,* 1874.

60. Matthiessen, F. O. *American Renaissance.* Oxford University Press. New York, 1941.

61. Maurois, Andre. *Byron.* Jonathan Cape, London, 1930.

62. Miller, James E. Jr. ed. *Walt Whitman : Complete Poetry and Selected Prose.* Houghton Mifflin Company, Boston, 1959.

63. Milton. *Complete Poems and Major Prose of John Milton.* ed. Merritt Y. Hughes. The Odyssey Press, New York, 1957.

64. Montaigne. *The Essays of Montagine.* Modern Library, New York, 1946.

65. Mudaliar, Chidambaranatha T. K. *Idaya Oli.* 1958.

66. Muir, Edwin. *The Structure of the Novel.* The Hogarth Press, London, 1928.

67. Murry, Middleton. *Keats and Shakespeare.* Oxford University Press, London, 1951.

68. Murry, M.ddleton. *The Problem of Style.* Oxford University Press, London, 1960.

69. Murry, Middleton. *Studies in Keats.* Oxford University Press, London, 1930.

70. Myers, O. M. ed. *The Coverley Papers from the 'Spectator'* Oxford, Clarendon Press, 1920.

71. Myers, F. W. H. *Wordsworth* Macmillan Company, London, 1924.

72. Nicolson, Harold. *Tennyson : Aspects of His Life. Character and Poetry.* Constable and Co . London, 1925.

73. Norman, Sylvia. *Flight of a Skylark : The Development of Shelley's Reputation.* Max Reinhardt, London, 1954.

74. Owen, Frances M. *Keats.* C. Kegan Paul and Co., London, 1880.

75. Pasternak, Boris. *Dr. Zhivago.* Collins and Harvill Press, London, 1958.

76. Payne, William H. ed. *Rousseau's 'Emile' or Treatise on Education.* 1898.

77. Pearson, N. H. ed. *The Complete Novels and Selected Tales of Nathaniel Hawthorne.* Donald Mead and Co., New York, 1938.

78. Pillai, Vaiyapuri S. *Tamil Chudarmanigal* (Mudar Kovai). Kumari Karyalayam, Madras, 1949.

79. Previte-Orton, C. W. *Political Satire in English Poetry.* Cambridge University Press, Cambridge, 1910.

80. Ragunadan, C. *Pudumaipittanin Kavitaigal.* 1954.

81. Raleigh, Sir Walter. *Some Authors.* Oxford, Clarendon Press, 1923.

82. Rannie, David Watson. "Keats's Epithets", *Essays and Studies*, Vol. III, 1913.

83. Read, Herbert. *Phases of English Poetry.* The Hogarth Press, London, 1928.

84. Read, Herbert. *Wordsworth.* Jonathan Cape, London, 1932.

85. Ribner, Irving. *The English History Play in the Age of Shakespeare.* Princeton University Press, Princeton, 1957.

86. Rogers, Neville. *Shelley at Work : A Critical Inquiry.* Oxford, Clarendon Press, 1956.

87. Sainsbury, George. *The English Novel.* (Channels of English Literature Series). J. M. Dent and Sons, London, 1931.

88. Salvemini, Gaetano. *Mazzini : A Study of His Thought and Its Effects on the Nineteenth Century Political Theory.* Trans. I. M. Rawson. Jonathan Cape, London, 1956.

89. Schelling, F. E. *Elizabethan Drama 1558–1642.* Houghton Mifflin Co., New York, 1908.

90. Schlauch, Margaret. *Modern English and American Poetry.* Watts, London, 1956.

91. Selincourt, Ernest ed. *English Poets and the National Ideal.* Oxford University Press, London, 1915.

92. Selincourt, Ernest de. *Oxford Lectures on Poetry.* Oxford, Clarendon Press, 1934.

93. Shelley. *The Complete Poetical Works of Percy Bysshe Shelley.* ed. Thomas Hutchinson. Oxford University Press, 1957.

94. Shils, Edward. "The Culture of the Indian Intellectual", *Sewanee Review*, Winter 1959 and Spring 1960.

95. Smith, Nichol. ed. *Byron : Poetry and Prose*. Oxford, Clarendon Press, 1940.

96. Srinivasachari, P. N. *A Synthetic View of Vedanta*, The Adyar Library, Madras, 1952.

97. Stephen, Sir Leslie. *Men, Books and Mountains*. The Hogarth Press, London, 1956.

98. Stewart, Randall. *Nathaniel Hawthorne : A Biography*. Yale University Press, New Haven, 1948.

99. Stovall, Floyd. "Main Drifts in Whitman's Poetry", *American Literature*, IV, March, 1932.

100. Stovall, Floyd. "*Shelley's Doctrine of Love*", PMLA, VL, 1930.

101. Subramaniyan, Ka. Na. *Mudal Indu Tamizh Navelgal*. 1957.

102 Swminadan, K. ed. *G. C. Trevalyan : The Life and Letters of Lord Macaulay*. Orient Longmans Ltd., Madras, 1955.

103. Thorpe, C. D. *The Mind of John Keats*. Oxford University Press, New York, 1926.

104. Untermeyer, Louis. ed. *The Poetry and Prose of Walt Whitman*. Simon and Schuster, New York, 1949.

105. Walker, Hugh. *The English Essay and Essayists*. (Channels of English Literature Series). J. M. Dent & Sons, London, 1915.

106. Watt, Ian. *The Rise of the Novel*. Chatto and Windus, London, 1957.

107. Wigod, Jacob. "The Meaning of Endymion", PMLA, LXVIII, 1953.

108. Wilson, Milton. *Shelley's Later Poetry.* Columbia University Press, New York, 1959.

109. Winstanley, L. "Platonism in Shelley" *Essays and Studies,* IV, 1913.

110. Woolf, Virginia. *The Common Reader.* The Hogarth Press, London, 1951.

111. Young, W. T. *Robert Browning: A Selection of Poems.* Cambridge University Press, Cambridge, 1949.

112. Zabel, M. D. *Literary Opinion in America.* Harper and Brothers, New York, 1951.

---

# ERRATA

## ENGLISH

| Page | Para | line | Read | For |
|---|---|---|---|---|
| 2 | 1 | 10 | bleeds | hurts |
| 5 | 2 | 8 | startling | starting |
| 10 | | 9 | the | then |
| 14 | 2 | 9 | o'er | O'er |
| 17 | 1 | 20 | the | how |
| 17 | 2 | 5 | *Ratam* | *ratam* |
| 21 | 1 | 10 | of | to |
| 22 | 2 | 5 | a prince | prince |
| 23 | 2 | 12 | Spirit | spirit |
| 25 | 3 | 1 | Platonic | platonic |
| 25 | 4 | 3 | himself | herself |
| 30 | 3 | 1 | Bowra | Bowta |
| 30 | 4 | 1 | form | from |
| 32 | 2 | 1 | The | "The |
| 33 | 2 | 7 | befell | befel |
| 33 | 3 | 5 | how | now |
| 38 | 1 | 9 | pane | Pane |
| 38 | 2 | 15 | Thought | Though |
| 41 | 2 | 4 | *Kuyil Pattu* | 'Kuyil Pattu' |
| 45 | 2 | 8 | kodungōlan | Kodungōlan |
| 46 | 1 | 19 | word | world |
| 49 | 1 | 14 | Cythna | Cyntha |
| 49 | 2 | 18 | sweetness | Sweetness |
| 53 | 2 | 1 | natural | nature |
| 55 | 1 | 3 | of | or |

| Page | Para | Line | Read | For |
|---|---|---|---|---|
| 57 | 2 | 5 | *cittu* | *Cittu* |
| 57 | 2 | 12 | spirit | Spirit |
| 59 | 2 | 4 | a philosophical | philosophical |
| 60 | 2 | 9 | they | thay |
| 62 | 2 | 6 | winter | Winter |
| 64 | 2 | 11 | Western | western |
| 71 | 2 | 8 | Life | life |
| 71 | 3 | 12 | Vedantic | vedantic |
| 73 | 1 | 7 | Soul | soul |
| 74 | 1 | 22 | sill | still |
| 76 | 2 | 14 | *murasu* | murasu |
| 81 | | 14 | sentry | Sentry |
| 83 | 2 | 4 | enveloped | envelope |
| 84 | 1 | 5 | affections | effections |
| 85 | 1 | 4 | silent | Silent |
| 89 | 1 | 3 | seeking | seeing |
| 99 | 1 | 15 | clearly | elearly |
| 106 | | 4 | Pondicheri | pondicheri |
| 112 | 1 | 11 | his interests | interests |
| 116 | | 15 | the empire | empire |
| 121 | 3 | 3 | According | Accordiog |
| 126 | 1 | 15 | great | geat |
| 128 | | 2 | till | bill |
| 128 | | 19 | reference | references |
| 130 | 1 | 5 | works | Works |
| 135 | 1 | 20 | belong | blong |
| 139 | 1 | 10 | *Bharati* | Bharati |
| 140 | 1 | 1 | cautious | cautions |
| 142 | 1 | 13 | Pattar | patter |
| 144 | 1 | 13 | antics | antiques |
| 144 | 2 | 3 | tinge | tings |
| 149 | 2 | 4 | –hai | –gai |
| 149 | 2 | 9 | Chandrihai | Chandrigai |
| 149 | 2 | 14 | –do– | –do– |

| Page | Para | Line | Read | For |
|---|---|---|---|---|
| 151 | 1 | 3 | halt | halt' |
| 152 | 2 | 3 | Lala | Lala- |
| 153 | 2 | 16 | When | when |
| 154 | 2 | 4 | like a | like |
| 154 | 3 | 11 | guilt | Guilt |
| 154 | 3 | 14 | be thou | bethou |
| 155 | 1 | 3 | Wonder | wonder |
| 155 | 1 | 3 | Tanglewood | Tangle wood |
| 157 | 1 | 2 | Other Poems | other poems |
| 157 | 1 | 3 | Other | other |
| 157 | 2 | 5 | free verse | free-verse |
| 161 | | 7 | Ourselves | ourselves |
| 165 | | 12 | Creator | Creater |
| 167 | 1 | 2 | indicate | indicates |
| 167 | 1 | 16 | sovereignty | sovereignity |
| 168 | 1 | 3 | in a | a |
| 169 | 1 | 7 | practitioner | practioner |
| 169 | 2 | 3 | *Chandrihai* | *Chandrigai* |
| 173 | | 11 | and of | of |
| 177 | | 9 | Critical | critical |
| 178 | | 8 | Poem | poem |
| 179 | | 14 | *Tamil* | *Tamid* |
| 182 | | 16 | Philosophy | philosoph |
| 184 | | 18 | imagist | inagist |
| 198 | | 5 | *Essay and* | *and* |
| 200 | | 13 | great | Great |
| 201 | | 8 | *Chandrihaiyin* | *Chandrigaiyin* |
| 205 | | 5 | *Chandrihai* | *Chandrigai* |
| 217 | | 15 | *Navalgal* | *Navelgal* |

TAMIL

| Page | Para | Line | Read | For |
|---|---|---|---|---|
| 6 | 3 | 7 | பொன்மயில் | பொன்மையில் |
| 13 | 1 | 6 | மாணிக்கக் | மாணிக்க |
| 14 | | 11 | வாய்ப்பணி | வாய்ப்பனி |
| 16 | 1 | 7 | பொருணலமும் | பொருனலமும் |
| 26 | 2 | 9 | ஆதர்சம் | ஆதசர்ம் |
| 133 | 2 | 8 | பாவம் | பாபம் |